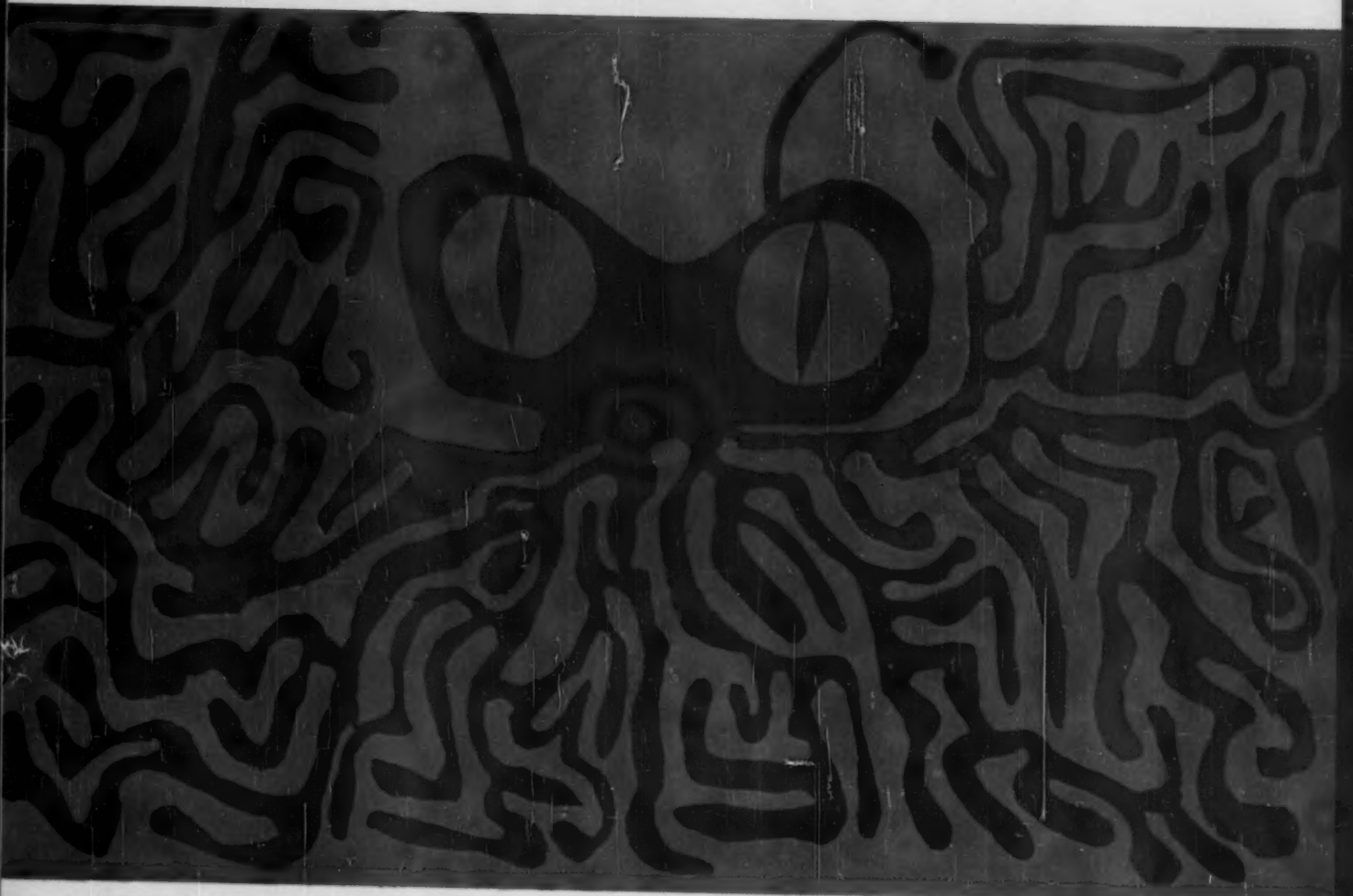


SCHOOL ARTS

OCTOBER 1958 / SEVENTY CENTS



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The Classroom Teacher and Art Education

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Cover by sixth grade students of David Manzella. Article on page nine.

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the art education magazine

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using this issue

A renewed plea for creative approaches to art in the classroom and in the specialist's room is made in this month of the traditional celebration of Halloween. Orval Kipp on page 5 reminds us of how on-going, inner-directed art experiences in the classroom encourage students to make themselves independent of teachers. Bold and imaginative decorations for store windows at Halloween time by sixth graders are described by David Manzella on page 9. John Lembach discusses experiments with finger paint techniques on page 11. A reiteration of the aims of elementary school art is made by Vincent J. Popolizio on page 13. A reminder to art specialists to organize workshops for their classroom teachers before the term is too far along is brought to mind by Doris P. McLean's description of her workshop on page 15. The importance of the nursery school in early art education is highlighted by Monica Haley on page 17 in a discussion of painting and the two-year-old. Mary V. Gutteridge on page 21 recalls her experiences with an early pioneer in art education. The how and why of the artistic expression (and not only individual self-expression) is worthy and needful of the attention of more art education workers recalls D. F. Johnson on page 23. The extension of self to the outer world concerns Robert Henkes on page 27 in a discussion of moral and spiritual values through art. Ralph M. Pearson's second article in his series is on page 31. Barbara and Donald Herberholz consider the use of the base line by the child as an indication of sequential growth in art. We have two guests filling in for regular features; Evarts Erickson discusses the Renaissance master, Albrecht Dürer, on page 38, and Herman Trubov suggests two film reference books for the classroom teacher on page 48.

NEWS DIGEST

Munson-Williams-Proctor Institute, Utica, New York When completed in 1960, the new Johnson museum will enable the Institute to better integrate its cultural and educational programs. The new building will afford added space for the housing of famous collections of paintings and sculpture.

Ceramic National to become International An International Ceramic Exhibition will be presented by the Syracuse Museum of Fine Arts, Syracuse, New York. This will be held

from October 26 through December 7, 1958 with Belgium, Denmark, England, Finland, France, Holland, Italy, Norway, Sweden, and West Germany invited to participate.

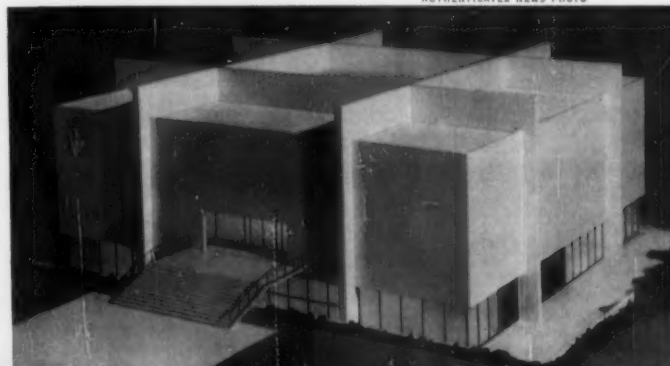
University of Cincinnati to offer a Master of Fine Arts Degree Through its College of Applied Arts and Graduate School of Arts and Sciences, the university will offer a Master of Fine Arts Degree (to begin this past September) in co-operation with the Art Academy of Cincinnati. One of the outstanding features of the program is the availability to students of diversified collections of paintings and prints in the Art Museum and of distinguished members of the Art Academy and University faculties.

The American Federation of Arts celebrates 50th Anniversary This year the AFA will have 84 traveling exhibitions from museums, galleries, collectors and artists. AFA builds its shows around such diverse themes as The New Landscape in Art and Science, God and Man in Art, and Today's Religious Art. Outstanding foreign shows this year will include Painting in Postwar Italy, Forms from Israel, Contemporary Danish Design, and The Postwar Church in Germany. Various aspects of the American scene will be highlighted in Ten Modern Masters of American Art, American Folk Art, and the Prints of Reginald Marsh. Fees for a three-week display period run from \$25 to \$400. For further information, contact The American Federation of Arts, 1083 Fifth Avenue, New York.

Wood engravings by Letterio Calapai The former head of graphics at Albright Art School in Buffalo, Letterio Calapai, has executed wood engravings inspired by Thomas Wolfe's "Look Homeward Angel." A portfolio of proofs in two colors has a text in calligraphy. Printed privately in 1949, a few portfolios are available at this time of renewed interest in the work of Wolfe. The text in calligraphy, printed in terra cotta from the etched copper plate, is combined with an impression of the wood engraving in each print. The edition is limited to two hundred copies. Each portfolio contains twenty-five matted impressions signed and hand-pulled by the artist from his own press. An excerpt from Wolfe's text will appear in calligraphy with each one. Write to the artist at 172 East 57th Street, New York 21, New York, if you are interested.

Architect Philip Johnson designed the model for the museum.

AUTHENTICATED NEWS PHOTO



announcing - New Book

COLLAGE and CONSTRUCTION

in Elementary and Junior High Schools

by Lois Lord, Chairman, Art Department
The New Lincoln School, New York City

A source of fresh and exciting art activities for teachers to use in helping children express their imaginative ideas. You'll see and read how to present collage and construction in a creative way; how to challenge the imagination; how to use the classroom-tested procedures and methods to help make your art program more stimulating and meaningful.

There are four sections to the book, each offering material in a different subject area: Wire Sculpture, Constructions (including stabiles and mobiles), Collage, and To the Teacher. Each section is organized by educational levels from elementary through junior high and offers suggestions for using collage and construction in a wide variety of individual and classroom activities. The text, written with skill and simplicity, is high-lighted with superb photographs of work by children of various ages and from several parts of the country. You see in this book the vivid reflection of a gifted and dedicated teacher with the ability to pass on to others ideas and methods which have stood the test of classroom workability.

CHECK THESE FEATURES

- ✓ Offers material in four subject areas: Wire Sculpture, Constructions—mobiles and stabiles, Collage, and Suggestions for Teachers.
- ✓ Many suggestions for exciting activities: murals, bulletin board displays, posters, holidays, parties; also abstract, two- and three-dimensional forms.
- ✓ Written by an art teacher for use by classroom and art teachers—helpful and appealing.
- ✓ Many illustrations of work by children at various age levels.
- ✓ Gives classroom-tested techniques and hints on ways to organize activities.
- ✓ Material organized by educational levels, from first grade through junior high.
- ✓ Emphasis is on creative use of materials, simplicity and classroom workability.

112 pages

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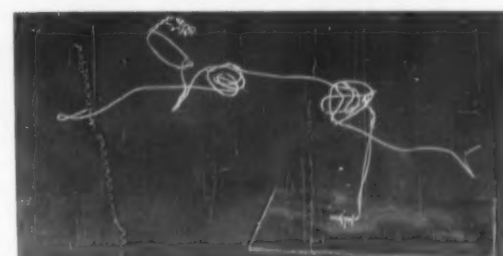
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Collage (9" x 12") by Nancy, grade 2; Center School, New Canaan, Connecticut. Metallic paper, cotton and excelsior are combined with crayon to make this spirited collage of a horse running into a barn. Nancy has arranged the barn door so it will open.



Ballet Dancer (7" long) by David, grade 9; New Lincoln School, New York. This figure is a completely three-dimensional expression. David attached one leg to the cardboard base. The figure is poised as if in motion.



Construction by Carol, 13 years; North Junior High School, Great Neck, New York. Carol designed the rhythmically related space-shapes with reed. She made these shapes come alive by adding corks, pierced by toothpicks. The reed was painted black to contrast with the bright colored toothpicks.



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ORVAL KIPP

As artist-teachers our primary concern is with the child. One main service to him is to assist him in preserving a world of wonder and yet to orient him to the realistic world of his daily environment.

Tricks or treat in art education

Trick or treat has an intriguing sound especially at this time of the year. One might think it has meaning only in relation to Halloween. However, Halloween has its deepest meaning when it is related to children. As teachers our primary concern is with children. As artist-teachers our primary concern is with children. Because as all or nearly all teachers now agree, children possess the creative urge and instinct that they, the artist-teachers, desire with all their hearts. The greatest artists of all time have repeatedly stressed the importance of the fresh, childlike vision for the creative artist. The achievement of the unspoiled childlike

point of view is one of the treats in education in the fine, liberal, or practical arts. The ignoring of the creative by the instructor in any situation is just as certainly a trick. It is a trick for the teacher to so teach the student that his gaze lingers on the sticks and stones of details and never lifts to the stars. As Browning says about Andrea del Sarte: "Ah, but a man's reach should exceed his grasp, Or what's a heaven for." Astrology was a good thing in that it caused men to look up in order to study the stars.

Our personal integrity is involved in the idea of trick or treat. To do anything, to carry on any endeavor no matter

"Art is first and above all things, a product of the spirit." Statement and painting, "Chicago," by artist Ben Shahn.



how great or small with less than our whole self involved is certainly tricky. It is a trick on all concerned, on those for whom we work, but even more it is a trick on us. Surely the ideals we profess will be tarnished and the greatest evil of the trickery will fall upon us. Jimmy Ernst, at a conference of the Committee on Art Education, stated it in this way, "One who makes the choice of conformity to popular trend or political ideology is no longer an artist." Personal integrity is important. It is the "Sine qua non" of the artist-teacher.

In order to set things straight, I shall discuss the meanings of the words *trick* and *treat*. The dictionary defines *trick* as an artifice or stratagem; crafty procedure or practice; a cheating device. Furthermore it is a mischievous or roguish act; a prank; a foolish or silly action. These are the meanings I shall use in this discussion. It is important that we understand each other, because if you do not understand what I am saying to you I will in turn misinterpret the reactions you are sending to me. *Trick* when applied to art education denotes disapproval. It means something to be avoided, a malpractice, but it does not tell definitely why such a practice should be avoided. We shall have to set up such standards in the context.

Treat, in contrast, has an opposite meaning. The dictionary defines *treat*, the noun, as the act or an instance of treating. So far there isn't much help although teaching can be a treat. The second definition, a repast, a feast; now usually a free entertainment doesn't please me from the free entertainment angle, but we surely could offer a feast of

learning. The last section; that which affords gratification or pleasure; a cause of joy or delight: gives one a good basis for education and art. It does not preclude good hard work and struggle, but it does indicate the good things of life and of education, specifically in our case, of art education. The feast of learning which gratifies and pleases, gives joy and delight; this is a good lifelike description of art education as it should be, as it can be if we live up to our ideals.

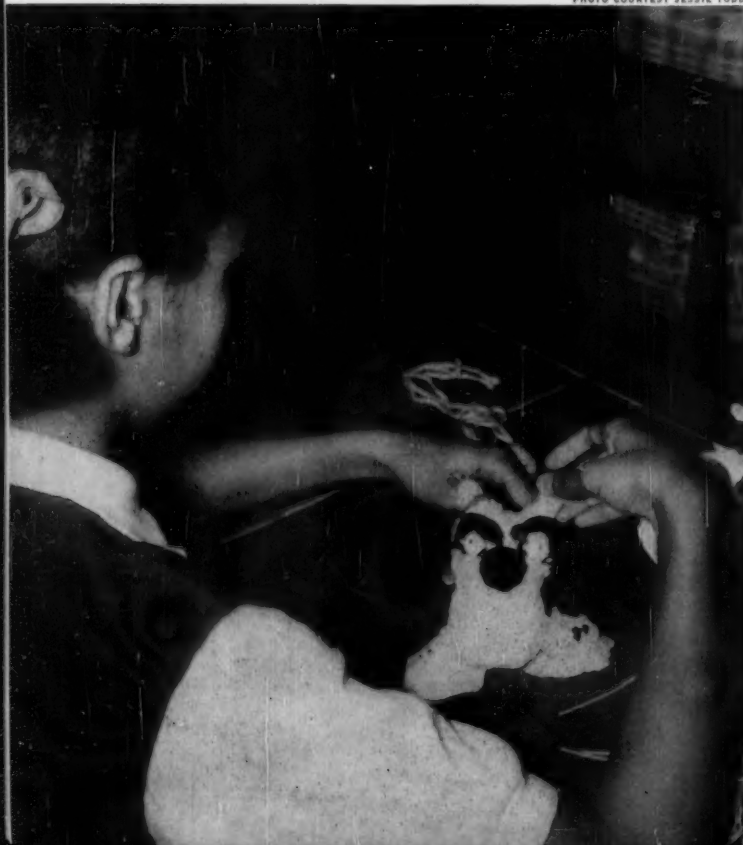
What are these ideals? Why—they are all things we live for, the best we can conceive. They are in all we think and feel and do. They are the beliefs we hold made manifest. Our inner selves reveal our ideals. Our art productions display our inner selves. For this reason I feel that every art teacher should be a practicing artist, a creative artist in at least one field. It is "through your works that Ye shall be known." In order to teach one must BE. Enlightenment is necessary, because the blind leading the blind do not readily find what they seek. The teacher who is to guide pupils in creative endeavors must be experienced in some creative field. Whatever the field, be it abstract painting, welded metal sculpture, or appliqué needlework, the artistic work of the teacher will help to get the message of artistry over to the pupil. The person who knows the way can best lead. The art teacher, or for that matter the English teacher, the home economics teacher, the math teacher, or the music teacher, all teachers should be artist-teachers. To quote Phillip James Bailey: "We live in deeds not years; in thoughts not breath In feelings, not in figures on a dial; we should count time by heart throbs." "He most lives Who thinks most, feels the noblest, acts the best." Another poet has written: "So nigh is grandeur to our dust, So near is God to man, When Duty whispers low, Thou must, The youth replies, I can!" May I add—**YOUTH DOES.**

I believe there is nothing more exciting than to watch with the young child as he discovers himself. There are many ways all equally enjoyable, but we are especially interested in his discoveries as they come in drawing expression. Watch his face as he grasps the crayon as he would a dagger, a crayon or even a pencil. He tries each method at one time or another. At first his attention is given to the object in his grasp. What is it? The expressions flit across his face and twinkle in his eyes. He squeezes it, tries a bite, but that is unsatisfactory. He waves his arm, the crayon touches wall, or floor, or paper and makes a mark. Watch the thoughts mirrored in his face and wrinkling his brow. "Why! What is the black thing that follows my hand as I wave it over the paper? I'll go another way to see if it will follow. Will it follow my other hand? No. Oh! I am making the mark with this stick in my hand. I like to rock back and forth, to go round and round. I can make the marks go where I want them. Whee - - -!"

That little child is truly coming "out of the somewhere into here." The trouble is that as teachers we are seldom privileged to accompany the child on this early voyage of discovery. This is unfortunate because he soon reaches the stage of growth in self-identification in which he begins to

Our art productions display our inner selves; reveal ideals.

PHOTO COURTESY JESSIE TODD



sense relationships between himself and his marks and he names one symbol for one thing and another for something else. He is able to organize and manipulate his imaginative world as he does his blocks and other playthings. He has a sense of well being and achievement, a feeling of mastery. A symbol may mean several different things. He feels free to move things about as he wishes. Nothing seems impossible. "When Duty whispers low, Thou must, The youth replies, I can." But too often duty in the form of a well-meaning adult instead of whispering Thou must, says "That doesn't look like it. This is the way." And youth is crushed; his happy emotional state is shattered. Instead of replying, "I can," he replies, "I can't," and he doesn't.

This is the entering wedge of destruction, the rift in the lute, the closing of the doors to the never-never land, and the beginning of an incalculable loss. How many da Vincis and Michelangelos or Matisse's might have been lost to us in just such a manner? Somehow we must make it part of workable everyday knowledge among parents everywhere that the adult point of view imposed upon the child creates problems and maladjustments and inhibits his growth. The child's path through childhood and adolescence to maturity has its own problems and the child cannot solve these problems by substituting an adult point of view for his own. He needs encouragement and support and faith to approach life as a growing child experiencing the joys and sorrows as a child, not as a little adult. That the child is father to the man can only be true if he is a child. Maturity too soon may overreach the mark.

I am not advocating unguided freedom. Undisciplined freedom as Ralph M. Pearson argues can only lead to chaos. This I believe with all my heart. Freedom with emerging self-discipline can lead us as it has in our country to the condition in which one hundred and sixty millions of us are enjoying the greatest freedom the world has ever known. Undisciplined freedom on the other hand can only lead us into object slavery.

The child must be encouraged to use his freedom to grow, to develop his innate abilities. We can ask him to tell about his discoveries and thus share in his development. Discussion with its attendant thinking about his deeds will increase his awareness and self-realization to the point where he is ready for succeeding steps in growth. He will progress rapidly through random scribbling, to controlled scribbling and on to imaginative thought. He will then be on the threshold of the discovery of his world and ours. The self must not be left behind. The Compton Encyclopedia states that "Happy childhood is the best preparation for a wholesome and useful adult life." This is also the meaning of Charles Dickens' heart-rending story, *The Christmas Carol*.

When the child comes to school he is in the middle childhood developmental stage, a period which corresponds to the primary grades. Late childhood or preadolescence finds him in the intermediate grades. Our chief service to him at this time is to help him preserve his world of wonder and to orient it with the world that is thrusting in upon his

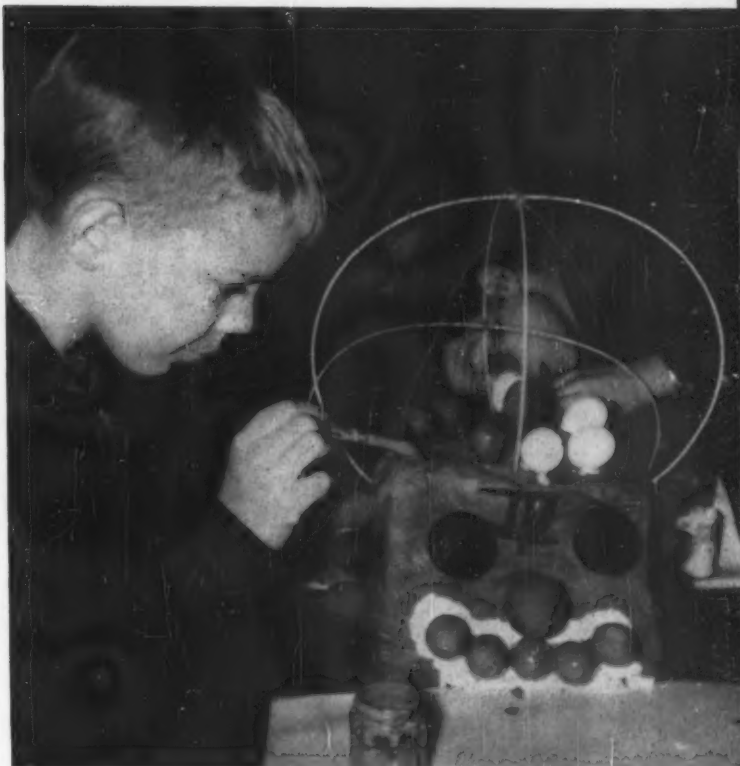


PHOTO COURTESY JESSIE TODD

Imagination is the forerunner of future experience for child.

senses from all around. If we can help him to approach rather than withdraw from the conflicts of life we will be helping him to approach life in such a way that he will learn and grow rather than tend to disintegrate. At the same time we will be helping him to retain and strengthen his creative ability. It occurs to me that the advice given years ago, "Young Man, Know thyself," was amazingly good psychological advice. The art teacher who tries to help the youngster in his first attempts to picture his world is tricking his pupil if he tries to teach him how things look or how to draw them. The pupil is being cheated out of his creative birthright if he is not led to enrich his own conceptions by acquiring active information through experience and observation. These enriched ideas will carry him through discouragement at the time when his critical knowledge is leaping ahead of his drawing ability in the reasoning stage.

Arthur Zaidenberg in "Your Child is an Artist" says, "The three major ingredients (for creative growth) are imagination, courage, and vision. Imagination is the forerunner of future experience, based on past experience with spice of the unreal mixed with the real. The wilder and freer the imagination the richer the creation will be. Courage must accompany imagination to widen its scope and free the child from fear of expressing his thoughts. Vision is the ability to "see" things as they are and to visualize things we dream. We all have it and the child often has it in greater

degree and clarity than adults. Children must be permitted to express these three parts of creative whole in their own manner and in their chosen language." I am glad Mr. Zaidenberg stressed imagination, courage and vision. Since we as teachers are interested primarily in the welfare, growth and development of the children in our care, courage, imagination, and vision represent the strong points of our method. We are trying to preserve and strengthen imagination, courage, and vision in our children while we strive to keep our integrity by bolstering our own imagination, courage and vision. As Russell H. Conwell said, our profession "aims only and constantly at the quiet betterment of mankind."

I wonder if we realize that we teachers have the chance of a thousand lifetimes. Our teaching does not end with the particular student, rather it goes on and on like ripples on a pool, or sound waves in the air. How many geniuses have you in your classes? How many mischievous boys and teasing girls? Do they make your head spin with their needs and urgencies? Yes, you and I may have thirty-five or forty now, but there are others to come, many have gone, each bearing the impress of his teachers' personalities, each impressing his unique self on others and they on others. Who can say where his influence, his teaching travels? We teachers do have the chance of a thousand lifetimes.

The other day a superintendent of schools came to our college looking for an art teacher. He proved to be one of the boys I had coached in my first such experience with football. I hope he learned truth and right from me. A year ago I received a letter from a young man who was com-

Imagination, courage, vision are to be a teacher's concern.



pleting postgraduate work in sculpture in a large western university. He thanked me for the example and encouragement I had given him more than twenty years ago in one of my early teaching positions. I had not heard of him in all that time. I even wondered if he meant me, but I was happy to accept his thanks realizing that I was only one of his teachers. Truly we do not know where our influence goes. We must be careful to bend the twig toward the light.

How does the child become an adult? How is he turned away from the dark toward the light? It is the treat not the cheat that sets his feet in the straight and narrow way. It takes the patience of Job and the inspiration of an artist to help him through late childhood and adolescence. Viktor Lowenfeld argues that if we can preserve the child's "Creative power beyond the critical stage of adolescence"—"we have not only saved one of the greatest gifts of mankind, the ability to create, but we have also kept one of the most important attributes necessary for proper self-adjustment: flexibility."

Flexibility, which is necessary for proper adjustment, becomes one of the building stones of our democracy. A hundred and sixty million free people in the melting pot of the world, free and adjusting. The flexibility of the creative personality for adjustment becomes an important item. From this angle it seems as if we should be rendering disservice to our country if we did not nurture the creative spirit and keep our growing citizens flexible so that they can make the proper self-adjustments in this cantankerous world. As Ben Shahn says in his paragraph on art, "Art is first and above all things, a product of the spirit." "My credo is that the artist in the very business of keeping his integrity, begins to supply some of the moral stamina our country needs." Art is not our private concern. With the proper approach we can help our emerging citizens keep their creative ability and build their moral stamina to meet the problems of adult living in a democracy.

We can do this by using their developing critical awareness to increase their active knowledge. The young student who has trouble with proportions or colors because he suddenly sees them in terms of critical awareness of reality rather than in terms of inner reality can be stimulated by questions to actively experience proportions and color. If he has held on to his creative imagination he can apply this new knowledge and express himself in terms of his new understandings rather than to feel inadequate and supercritical and stop work. His new world of wonder will unite with his old one and he will continue to create because of his satisfactory emotional state.

The best teachers aim to do such a job for the pupil that they work themselves out of a job—where he is concerned. They try to make students independent of themselves as teachers.

Orval Kipp is director of art education department at the State Teachers College, Indiana, Pennsylvania. He has been an active member and participant in state education groups.



PHOTOS BY AUTHOR

A well-designed prehistoric monster replaces the usual cat found in Halloween paintings. Cover design by author's class.

BLACKMAIL PIDDLE OR ART

DAVID MANZELLA

Halloween window painting in the community develops into a meaningful art experience when children are encouraged to discard stereotypes connected with this holiday. Sixth graders demonstrate for us.

"Merchants and teachers encourage children to paint pictures on store windows" is no longer news. What is news is when such projects develop into meaningful art experiences. As the Halloween season approaches I would like to share some of my thinking concerning this increasingly popular community project and to outline what proved to be one successful approach to the problem. The original idea behind having children paint store windows was to channel and control a possible urge toward vandalism and to develop a sense of social responsibility. This would seem to be a subtle form of blackmail wherein our schools encourage

youngsters in an already undisciplined and exaggerated sense of power. This is, of course, simply an extension of the more juvenile banditry of "trick or treat." If such is the case, we might ask ourselves under what circumstances should our schools encourage these activities? My answer is only when real art values are to be gained; that is, when there is a possibility of the students' experiencing creative growth.

If an art teacher sponsors such a painting project, it would seem that he is automatically committed to a philosophy stressing creativity. Last year I had for the first time, a successful art unit (and the projects should have the impor-



Imaginative treatment of figure done for another window.

tance connoted by the term "Art Unit") on Halloween windows. I worked with sixth graders (I teach art in grades one through six) in decorating sixteen store windows on the main street of a small town in southern Illinois. A morning and a double-afternoon period were spent in painting and two previous art periods in preparation.

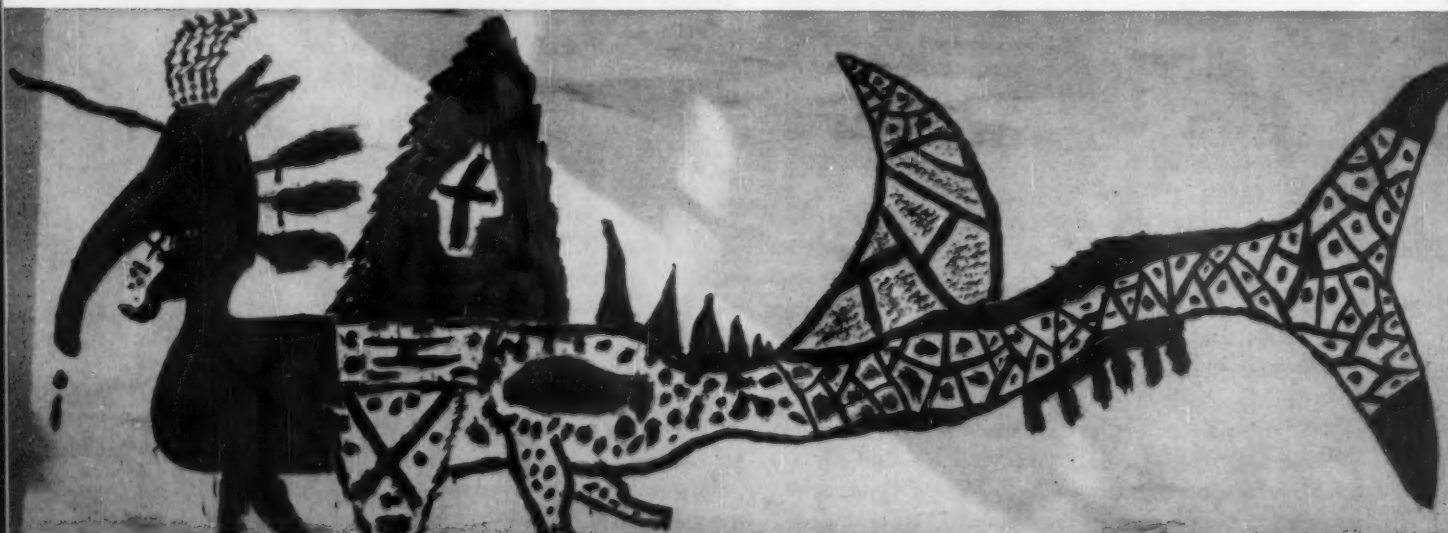
Some of the history of folklore symbolism connected with the day was studied. From the first it was decided, and I

quite frankly directed this thinking, that we should discard the dog-eared stereotype connected with this day. Witches, cats, ghosts, bats, graveyards were to be used only if the student could incorporate them in a personal statement. In their place, dragons, monsters, and abstracted versions of beetles and bats were used. The students worked towards creating brilliant decorative motifs that were appropriate for the occasion. Merchants who desired to participate in the project were not to limit the use of their windows to corners but the entire window surface was to be made available. Those persons unwilling to have their displays blocked for the three or four days the paintings were left on did not have their windows decorated.

Since the windows to be used were in a group, it was decided that they should relate to each other in terms of background color. The class was divided into groups of four. Windows were assigned, designs voted on and colors selected. During the morning each group equipped with thick powder paint in No. 10 cans and large brushes, covered their windows with a single background color (yellow, orange, or white). In the afternoon, the youngsters worked on their windows using various combinations of four colors. When the work was completed and drip marks cleaned up, the class studied their work as a whole and attempted to establish a basis for determining success or failure of their windows. The group also studied the work of other schools and it was in comparison with this traditional and unimaginative work that they were best able to grasp those qualities of originality and decorativeness that set their own work apart.

David Manzella teaches art at Southern Illinois University, Carbondale, Illinois. He has written for School Arts before.

Brilliant decorative motifs appropriate for the occasion are refreshing substitutes for the stereotypes of Halloween.





BY MARGARETE ANNA KIRSCH

Use of the "roller" creates interesting movements on the surface of the paper which tend to resemble Oriental landscapes.

JOHN LEMBACH

Using tools other than fingers affords an opportunity for experimentation with a familiar medium. This type of activity should extend the technical and the creative possibilities of finger painting in general.

Experimental finger painting

Experimental finger painting means experimenting with the finger paint medium using tools other than the fingers, hand and arm up to the elbow, and effects. We used individual variations of the following procedure: (1) Dip the finger paint paper in water and lay it on a smooth, hard board. (2) Rub the paper with a sponge to flatten out all bumps. (3) Apply one generous gob of one color to the center of the moistened paper, and rub this color into the paper, using a pleasantly circular movement of the hand and the arm. (4) After the color has been worked into the paper, spread this color evenly over the same paper, but in a straight, horizontal manner. (5) Apply experimental variations.

These experimental variations fall into five groups, as seen in the illustrations.

Group one: Using the *Roller*. The "roller" was the cardboard roll inside a roll of paper towels. To achieve a roller effect the roller was placed at the eleven-inch side of an eleven-inch by sixteen-inch paper covered evenly by hand with one color, and rolled slowly the long way across the paper. Two interesting effects are to be noted on the paper: (1) Diagonal lines, evenly spaced, from the seam of the roller, and (2) The otherwise even single color is pushed into interesting vertical domes of varying heights. The over-all effect is that of an oriental landscape. Group two: Using a



BY JANET SEIDLER

Notched cardboard dragged over the surface of finger paint.



BY JEAN WEIRICH

Folding after paper has been uniformly coated with pigment.

piece of **Cardboard**. The cardboard is shirt backing used by laundries. The cardboard is cut into small, conveniently handled rectangles, two inches by three inches and larger. Each rectangle is dragged over the finger paint surface. The cardboard may be cut with varied notches and dragged irregularly over the surface for interesting effects. Group three: **Fold**. "Fold" means to fold the finger paint paper, after that paper has been coated uniformly with one color. By experimenting with various folding results can vary widely. Group four: **Print**. "Print" means that a finger painting is completed. Then another piece of finger paint paper without any color on it is pressed over the wet finger painting. Then the two sheets are separated, resulting in the original wet finger painting and the "print" taken from that original. In most instances, both the original and the print acquire a new richness not otherwise possible. Group five: **Krinkle**. This refers to the fact that the finger paint paper is "krinkled" or "crumpled" vigorously, and stepped on with the heel to force the accidental lines into the paper. Then the paper is soaked in water and worked upon in the usual manner.

There are disadvantages and dangers in this experimental approach. A tendency to depend too much on effect may

develop. The individual may become too preoccupied with effect for the sake of effect. After the effect is achieved he may feel that finger painting with hands is no longer as interesting as it once was.

And yet, we are willing to pit the advantages against the disadvantages. This approach has a unique advantage: During and after the experimental experience the individual can become more aware of what tools will and will not do. His imagination can be stimulated. His eyes can be opened to a unique type of beauty achieved in no other way. Such experimental finger painting can be exciting and educationally valuable. It should be used to extend the technical and creative possibilities of finger painting in general. It must never be used as substitute for the regular finger painting with fingers, hand and arm.

Dr. John Lembach is professor of art education, University of Maryland, College Park, Maryland. He is familiar to our readers for his many professional contributions in the field. Finger painting has long been a stand-by for the preschool and early elementary level child. The approaches suggested in this article should open new avenues for experimentation with the older student and possibly the adolescent in art.

A "print" pulled from finger painting before original dries.



BY ANN SAKO

Krinkling or crumpling paper before applying finger paints.



BY RUTH F. JOHNSON

VINCENT J. POPOLIZIO

Eminent educational thinking provides the basis for a new and ascendant position for art education in the elementary school. The author discusses primacy of creative art experiences for the elementary level.

Aims of elementary school art

The development of creativity in children implies that the necessary attitudes and abilities will be fostered through extensive art experiences early in the elementary school program. Such opportunities, however, should form a continuum through the grades. An esthetically enriched life can be made a reality for all boys and girls through the provision of broad art experiences. The organization of these is a significant part of the elementary curriculum. Art experiences cannot be delayed or postponed without seriously stunting normal and healthy creative needs which characterize all children.

Our most eminent educational thinking provides the basis for a new and ascendant position for art education in the contemporary elementary school. It is because of this conviction with regard to the primacy of creative art experiences as fundamental in education that we, through experiences in the Plastic-Visual Arts, herewith indicate the basic aims of the art program for the elementary school child.

(1) To recognize, develop and nourish the child's natural creative attitude and imaginative thinking.

All children have a keen interest in creativity. We must keep this alive through the early formative years of the elementary school. Creative interest and ability are manifest in a variety of art expressions. To recognize these manifestations and to insure the development of the creative attitude, it is essential that the teacher directing the art activities be one whose major professional training has been in this area. Without the leadership of such a person, the interest in creativity certainly withers and dies. In our recent past we have expected the grade teacher to do a job for which she was not trained and the result has been the evolution of a citizenry in America which feels incapable of creative expression in the arts. A total of 500 students or twenty class units is the maximum load for an art teacher.

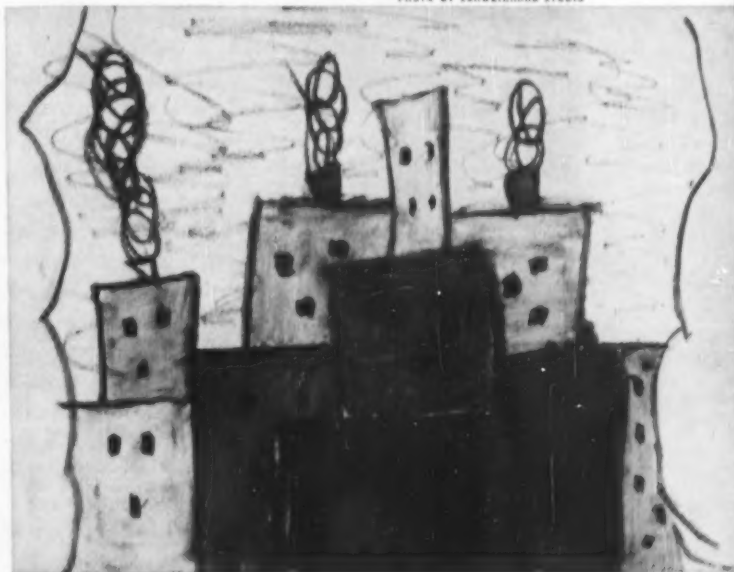
(2) To make the child aware of the validity of his individual interpretation of his environment and experiences.

Art is an area of study where predetermined answers do not exist. There are as many different valid solutions to a problem as there are different personalities. This is not true

in other educational areas. In most areas of study prescribed routes are followed to specific predetermined answers, which are identical for everyone. In art no such conformity exists. Because of this, each person must find his own solution to a problem. Individual interpretation is not only encouraged, but essential to a valid completion. The study of Art is an individual search to find the best way to express one's feelings, and the results are as unique as its creator. The right of individual interpretation does not give the child license to do anything he wishes and have it be acceptable. True freedom only exists within limitations. The art work of a child is only valid when the attempt is a sincere, thoughtful, and honest attempt to convey his experiences and feelings within the limitations of the prescribed situation. Therefore, there is no reason for either copying or

A second grader from Smallwood School, Snyder, New York demonstrates in his drawing a visual sensitivity and responsiveness to his environment. Although the base line is still evident, his buildings are not lined up in typical fashion.

PHOTO BY SCHWEIKHARD STUDIO



complete disregard for the limitations of the problem. The guidance of a trained, sensitive art teacher is essential to help the child find his way in the area of art, where no set answers exist, only individual guideposts.

(3) *To develop an understanding of the continuity of human society by means of the international language of art.*

Much of what we know of human society is based upon an analysis of its artifacts. The understanding of such objects does not depend upon the translation of one written language into another but upon an appreciation of the esthetic qualities of the objects. Ancient Egyptian hieroglyphics may be a meaningless grouping of symbols to most but ancient Egyptian sculptures express nobility and classic beauty to all. In studying those qualities which have remained constant through history and across boundaries, the children have the opportunity to see basic similarities among all men in all times as well as cultural differences. They develop an understanding of the means by which art can communicate as nothing else can—through colors and shapes, textures and lines. The world of art is a world of objects. In order that the children develop esthetic understandings they must have these art objects. Libraries make books available; museums can be visited; schools can establish their own museums of reproductions and filmstrips. And in the social studies this tangible world can play an integral and unique part in vitalizing ancient or distant culture, but supplementing verbal information with esthetic discoveries. Seeing is not only believing—it is achieving insight into the growth of universal civilization.

(4) *To provide the basis for esthetically critical selection and functional consumption of design goods.*

As we progress, we become, more and more, consumers of more and more. The freedom and responsibility, of personally responding to an experience, is dying from lack of practice. The ability to make good judgments is possessed by all. Like other abilities involving values, it must be learned in early childhood. We cannot make our children's choices for them. The best we can do, is to provide them with the best possible means to make their own selections. Whether or not a child has the opportunity to form judgments, and to evaluate them in terms of human values, is dependent upon us. We must provide him with access to art, the greatest living history, and the knowledge of creation through art. This will enable him to critically judge his own opinions and creations. Art is a direct human response to an experience. Through art we may learn about humans, who lived long before the "Dawn of History." Art practice demands that value judgments be made throughout its production. Constant use of art will expose the child to the necessity of evaluating his own responses. This will enable him, through constant practice of value judgment, to select those products with which he can live most comfortably and at the same time, those that will best serve his purpose. This

practice of judgment will permit the individual to best serve his own needs, because he has come to understand them. He will demand that producers serve him rather than reducing him to a standard norm, for production purposes.

(5) *To instill the knowledge of the properties and potentials of materials and to guide the development of skills in handling these materials.*

In addition to basic art materials such as paint, paper and crayons, there must be experimentation in a wide variety of extraneous materials. By nature these might be two- and three-dimensional, natural and local, rigid and plastic, stereotyped and nonstereotyped. This must be organized, sequential exploration guided throughout by a trained craftsman in close alliance with the classroom teacher. The better the craftsman, the higher the level of teaching. Breadth of exploration is vital to the creating of pride in and respect for both materials and equipment. Intrinsic to the manipulative creative expression of ideas is the necessity for an adequate and fully equipped art room with a workable class load. Basic skills are developed according to the progressive complexities of the child's goals and opportunity for their fuller development is provided.

(6) *To build a functional vocabulary specifically related to the arts.*

As the child progresses through various art experiences in the grades, he should become familiar with particular terms, principles, and concepts related to the materials and tools he is using. Having a working knowledge of these terms will enable him to use them in discussing his own or other people's work, and thus attain a greater understanding of the subject. Such a background, developed in the formative years, will help the student to advance much more successfully through the junior high and senior high art program.

(7) *To make the child visually sensitive and responsive to the world about him.*

The art teacher skillfully guides the child's relationship to his surroundings which usually predominate the expressions he creates. Through frequently scheduled art situations in the curriculum, the child presents his reactions to the world in which he lives and the standards revealed in his art are dependent upon his perceptive abilities which correspond with his world as he sees it. However, through repeated evaluation of the child's work by the art teacher, the child develops a continuous pattern of a growing visual response and a personal sensitivity to realistic expressions.

Vincent J. Popolizio is New York State supervisor of art. His department, with Harold A. Laynor as associate, has been active in the art education affairs of the state. They have been involved in many areas of research, public speaking and exhibiting. We look forward to other articles from here.

DORIS P. McLEAN

A real need is met by classroom teachers and the art supervisor working together in workshops held during the school day. St. Clair Shores, Michigan tries it to help meet shortages created by population growth.

Workshops for classroom teachers

In St. Clair Shores, Michigan, a significant building boom has evolved from a tripling in the city's population figures. Previously there were sixteen elementary classes in the district and now there are forty. For the present, in order to take care of the large increase in enrollment, twelve elementary grades have been put on half-day schedules, and though the children attend classes for four hours the teachers are required to be in school for six hours.

Because emphasis was put upon getting classroom

teachers, few special teachers were added to the system and the art department suffered. It was impossible for the art supervisor, who also taught some high school art classes, to teach in all the elementary classrooms, and so it seemed that the art program would have to suffer. Dr. Robert Iglehart, head of the Art Department of the University of Michigan, had recommended in a course that the teaching of elementary art, particularly in the primary grades, was best handled by the grade teacher. He added that because

Classroom teachers explore different media in art workshop held for them during the regular school day by supervisor.

PHOTOS BY AUTHOR



many teachers have not had special art training and are not acquainted with the latest trends in art education, classes and workshops should be held for them during school hours in order that they might have firsthand experiences with art materials. He felt that workshops were a school responsibility and that teachers should not have to spend all their leisure time equipping themselves more adequately in art at their own expense.

The art supervisor decided that a good solution for the problem would be for her to work with the teachers and the teachers in turn work with the pupils. She sent books and magazines on creativity and art education to the schools and had them placed in a bookshelf in the faculty rooms. With the approval of the Superintendent and Elementary Supervisor, she sent to each teacher a letter which explained the proposed workshops. These were to help the teachers with actual problems and acquaint them with the principles of art. Most important the workshops were to offer the opportunity to explore the possibilities of many materials. A questionnaire helped to indicate the hours preferred and the number of meetings desired each month.

When the teachers learned that they would have to handle many of their own art activities, they welcomed the workshop idea. They decided that one meeting a month would be sufficient, and so the workshops met in the high school art room because it offered the best facilities.

The first session of one teacher group had an interesting discussion about the new thinking in art education. They were interested in the creative aspect rather than in final pictorial results. They felt that they were not equipped to teach painting, but were interested and willing to help with the creative development of the child. The group became

interested in knowing the possibilities of materials and handling them with large groups without too much difficulty. The possibilities with crayons were explored and a mural planned during this first workshop session. Everyone went away feeling that she had spent a profitable hour. Another group began its workshop after a hard day of teaching. The supervisor had arranged to have coffee for them and it seemed welcome. Work began by exploring with charcoal, colored chalk, water color, and poster colors. A high point of enthusiasm and willingness seemed to be evident during the first sessions. Participants and leader looked forward to subsequent meetings.

The supervisor has been delighted with the cooperation which the teachers have shown. They have cheerfully and willingly accepted additional duties of taking charge of the supply room, circulating prints and reference material for picture study, acting as committees for displays on bulletin boards, supervising the refilling of paint jars and mixing clay. Two former art teachers who are now teaching a grade exchange art class for a class in another subject. The elementary teacher and the art supervisor now are certainly better acquainted. The supervisor found that she still had enough time to visit each room about two or three times a semester so that complete contact with the children was not lost. Classroom displays on bulletin boards are looked forward to eagerly as is the request, "Will you drop in for a moment and help us with a problem?"

Doris P. McLean is art supervisor for the Lake Shore Public Schools, St. Clair Shores, Michigan, where a workshop was held. We have been impressed with the number of reports we have from all sections of the country regarding art workshops.

Coffee break helps informality and enjoyment of program.



Student serves as model for teacher interested in portraiture.





THIS PHOTO BY OVERSTREET. ALL OTHER PHOTOS BY JOHN HALEY

Two-year-olds make a choice of color from a variety offered, and do not follow color preference for warm vs. cool colors.

MONICA HALEY

The author presents a statement on the two-year-old and his experience with easel painting. Expressions are described in terms of color application and the use of line. Color is used for sensuous enjoyment.

Painting and the two-year-old

Perhaps the most striking single thing in all easel painting activity is the interest span of the two-year-old, his eagerness to take part in painting and his unwillingness to stop painting. Many children in the early part of their second year have painted continuously for over thirty minutes. An example of the interest span of a twenty-four-month-old child easel painting is that of Jane who had been painting for over twenty-five minutes. Finally her legs tired so she

knelt before the easel and continued to paint from that position. All attempts to divert her interest to another more restful activity failed.

Often a two-year-old will voluntarily sit for a considerable time waiting for his turn to paint in preference to playing because he doesn't want to miss a chance to paint. Ben, two years and two months old, who had been patiently waiting for Sussie to finish her picture so that he might have a



1 *Vertically directed line typical of early two-year-old.*



2 *Multidirectional linear characterization of this age level.*

turn remarked, "Sussie's painting a long picture." The child's eagerness to participate in the activity will often eclipse all interest in other environmental attractions and he voluntarily sits, watches and waits for a turn. At any manifestation of the painting activity "being set up," as when the teacher brings out the paints, easels and paper, the two-year-old will through his overt behavior indicate his excitement and eagerness to participate in the painting. His clamoring, "we're going to paint, we're going to paint" accompanies his actions as he hurries to find a painting apron and tries to struggle into it. He will crowd around the easels as they are being prepared for painting, with each child wanting to be first.

The two-year-old readily learns the basic techniques for easel painting: to carry his jar of poster paint from the table to the easel; to exchange one color for another. "I want anodder color, I want anodder color," he is heard to say as he makes the trips. He sometimes shows ability to match colors when he returns the paint jar to its corresponding color

on the table. He learns to hold the paintbrush, to regulate the flow of paint in the brush to avoid drippy paint runs or "dribbles." A child two years and eight months old declared as he painted, "We don't have dribbles." Also, the child learns to confine the painting activity to the easel paper. Besides learning these basic skills, he is developing attitudes that are socially useful as limiting himself to the stated restrictions and to taking turns. This is a notable example: Two two-year-old boys wanted to paint. There was a place at the easel for only one. Each boy stood facing the teacher, holding his apron and saying, "I want to paint." The teacher knew that one of the boys had painted that morning. She said, "There is a place for only one of you, which of you had a turn this morning?" The boy who had painted pointed to the other two-year-old and said, "Let him paint." The child is also developing interests of an esthetic nature as enjoying colors and their use for painting, often saying, "pretty colors" as he paints. He invents phrases describing his painting. "Paint all over the top, paint goes up, paint goes down, all broken, see it's all broken." Through the child's use of easel painting materials, he is guided by absorbing interest and gains motor skill, but his chief concern is not that of practice or learning to use tools, but in an esthetic satisfaction gained through the use of esthetic materials. The child's sense of achievement is followed by a desire for possession of the finished painting usually as a gift for his mother. Almost always either before the two-year-old begins his painting or as he finishes it, he will say, "For my mama." Often too, he states, "I want to take my picture home, pretty colors. I hake it home, I'm going to hake hiss home, I painted one for my modder."

In turning from the child's behavior as he paints to what he paints, definite painting trends are evident. These are repeated frequently enough in the two-year-old age group to be considered typical painting for all between the ages of twenty-four and thirty-six months of age. These similar "style laws" apply to the paintings of all two-year-olds if the

3 *First painting by a two-years-and-seven-months-old child.*



child's mental age is consistent with his chronological age. This means, if the child is neither very advanced for his age nor retarded.

These typical artistic expressions are described in terms of linear usage and color application. In the first half of the second year, the use of line falls into two main divisions: lines vertically directed and curvilinear brush strokes, illustrations 1 and 2. It is not uncommon to find in the work of a child who is two years and two months old, overlapping vertically directed lines covering the page (18 x 24) from top to bottom. The line usage is neat in effect, illustration 2. Part of this same trend is found, although rarely, in neatly placing one color patch beside another with a short careful stroke filling the page with neat color areas, illustration 3. There is a noticeable lack of scrubbing with the brush. This type of painting found rarely in the two-year-old groups is indicative of a fine motor coordination that enables the child to control the brush strokes so effectively and also seems to be produced by the child who in his total behavior is in advance of his chronological age. Painting 3 was the child's first painting.

More common than the page of overlapping vertical brush strokes is the multidirectional linear characterization, illustration 2. The brush strokes are arced, intertwined, whirling over the page and winding back upon themselves with a total effect of curvilinear movement. Dots of color may be placed in clumps in addition to the linear intertwining, illustration 4. These uses of lines are dynamic in effect as opposed to the semistatic order of the superimposed verticals in sequence, illustration 1. These two main types of two-year-old easel paintings are made up almost entirely of linear tracery, and lack solid color areas or massed color shapes except where clumps of dots form a color mass, or where many overlapping colors form a dark mass which is not to be confused with the intentionally placed color area painted by older children.

Toward the end of the second year, some changes in the form are noted. The density of linear intertangement thins

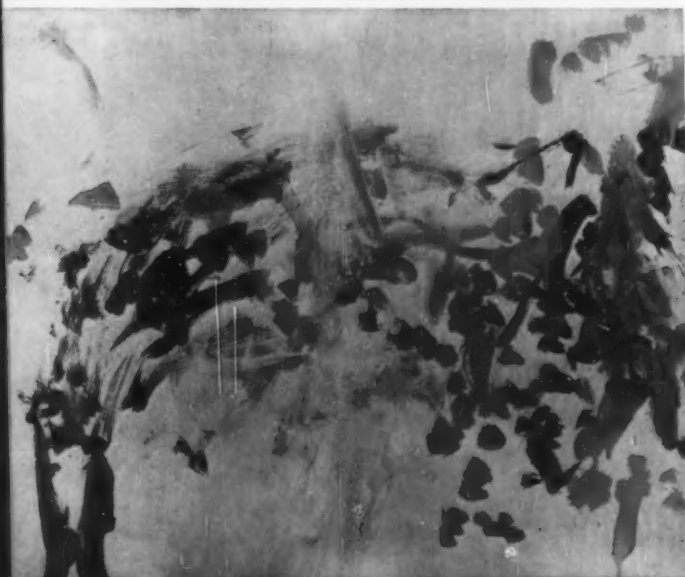


5 End of second year shows less density of intertangement.

to more shallow overlapping and more spaced vertically directed lines as in illustration 5. The horizontal becomes a dominant line after the age of two years and nine months, illustration 6. By the end of the second year, overlapping tends to disappear, illustration 5; dots are often painted in sequence in vertical, horizontal or curvilinear file, illustrations 6 and 7, and well-controlled circles, large and small, illustrations 5, 6 and 7, replace less controlled ovated shapes. The amorphous effect, illustration 2, is replaced by more orderly placement of the painting elements in the work of some of the children. Some of the older two-year-olds' paintings are impressively deliberate. Placement of dots or lines yields a total effect that by no stretch of the imagination could be classed as a "scribble" technique.

Disks of color or dots of color made by tapping the brush to the paper are found in half of the two-year-old children's paintings. The dots are tapped rhythmically onto the page, often in clumps of five. Some seem to follow a rhythmic cadence analogous to the linear rhythm that typifies these

4 Dots of color added to linear intertwining enrich surface.



6 Horizontal dominant after two years and nine months.





7 Carefully delineated rounded shapes and dots are evident.

paintings, illustration 7. Line, color and surface constitute the basic elements of these paintings. The second component part to consider in addition to the linear characterizations is the color. Children love to use a variety of color in their paintings and the two-year-olds no less than the others. The colors used by the child are not indicative of his mood, his personality, his emotions. The child's color selection is not an index to his emotional life. Instead the child is experiencing a sensuous enjoyment by working with all the colors presented. Balanced and interrelated color effectiveness is often the result. The experience is an esthetic experience beginning with the employment of color—brushing it onto the page, watching it change as one color combines with another to make a third; seeing the color's lively motion when a trickle of it escapes from under the brush and courses down the paper. The child's enjoyment is intense, ecstatic, continuous and all-absorbing. The child's use of color is another vehicle of expression, another absorbing material. The result of this concern is an unusual color statement fresh, vivid, concerned with rhythmic expression and with often fine color balance that places the resulting color statement in the category of an artistic experience. There is no apparent difference between the paintings of girls and those of boys in this age group.

In summary, it might be said that there are seven distinguishing trends that characterize the form of the spontaneously conceived easel paintings of the two-year-old child. Most common: (1) Intertwined, curvilinear, multi-colored brush strokes filling the page. Illustration 2. (2) Overlapping straight lines vertically directed, filling the page, and painted from top to bottom of the page. Illus-

tration 1. Toward the end of the second year: (3) Horizontal lines. Illustration 6. (4) Disks of color: in sequence, illustrations 6 and 7, in clumps, illustration 4. (5) Advanced for the age (rare): carefully placed color masses, small in area, illustration 3. Late second-year form: (6) Spaced lines, vertical directed. Illustration 5. (7) Carefully delineated ovated shapes, Illustration 7.

In the child's second, third and fourth years are to be found the most outstanding examples of child art with esthetic content spontaneously and intuitively expressed. For that reason this is the period for understanding the child's spontaneously conceived art forms and it is the period in which the child should be offered extensive opportunity for working with creative materials and especially with easel painting materials. All pattern forms as color books must be eliminated. Easel painting is one of the most, if not the most, thoroughly enjoyed activities in which the two-year-old child takes part.

Creative activity for children is stimulated by a combination of optimum working conditions and motivation. In the case of the young child, ages two to five, contact with the materials is sufficient motivation. That is to say, the easels, the painting paper, the brushes and jars of colors stimulate the child's interest in painting.

For two-year-olds who have never participated in the painting activity, only two children painting at one time is recommended for an adequate learning situation. Then the teacher is able to concentrate upon helping each child to learn the basic techniques which are: to hold the brush, to wipe the brush at the top edge of the paint jar in order to squeeze off the excess paint, to confine the activity to paper, to carry the paint jars back and forth between the easel and the paint table in the process of color selection and to replace the paint jar on its matching color on the paint table.

Instead of one double easel with the children working one on each side, the children work back to back at two double easels. Near the painting area is placed a row of three or four chairs for those who wish quietly to watch or to wait for their turn to paint. Two-year-olds enjoy sitting near the easels and watching the painting activity. For them observing is also an activity.

An enjoyable part of painting for all age groups and especially for the two-year-olds is the preparation of the colors to be used. Children enjoy observing the teacher mix the colors. They also like to assist.

Monica Haley is art supervisor of the Richmond, California Child Care Centers since 1943. The Child Care Centers have been in continuous operation under the Richmond Schools for twelve months of the year, daily from six a.m. to six p.m. Originally sponsored by the Federal Government and now by the State, the Centers have had over twenty thousand children ranging in age from two to twelve years in attendance the past fifteen years. Mrs. Earl Boucher, director, stresses the importance of programming activities that plan for the appreciation of all the arts through creative expression.

MARY V. GUTTERIDGE

A pioneer leader in art education, Franz Cizek was an inspiring and encouraging teacher for children. The author gives us a brief glimpse of a visit to one of his classes in the Kunstgewerbeschule, Vienna.

The classes of Franz Cizek

By the time I reached Vienna in 1929, the paintings by children in the art classes of Franz Cizek were known the world over. I had seen exhibitions of them in England, the United States, and Australia. Reproductions were sold by thousands in aid of the Red Cross, and they appeared everywhere on the walls of nursery schools, kindergartens, and private homes. Because of their colors and the fun and joy of life they depicted, they were universally loved by children and adults.

Franz Cizek (1865-1947) of Vienna ushered in a new era of art education for children. The age he enjoyed most, he was wont to say, was from three to seven years, "the age of purest art . . . Children have their own laws. What right have grown-up people to interfere? They should draw as

they feel, and all children have feelings and something to express!"

Cizek began his children's classes as early as 1903. From the beginning all was free and experimental, the children choosing their own materials, with nothing in the way of a copy or a model. And free and experimental they continued and remained, as I was to observe in 1929, twenty-six years after the classes began.

On a wet Saturday morning I set out to find the Kunstgewerbeschule, the Municipal Arts and Crafts School of Vienna. As directed, I entered the tall, drab building, climbed the stairs, and followed a bleak passage to a door standing ajar. The impression that seemed to spring out of the gloom as I looked in is nearly indescribable. The double

All illustrations for this article were taken from woodcuts done by Ine Probst at the age of fourteen in Cizek's class.





Figure study with emphasis on pattern created by repetition.

room with doors folded back was a lively place of busy children, the youngest about three years of age, though there were some of all ages and a few adults. All worked away at paper or board. There was a busy hum throughout the room, but there was no organization or appearance of a class, and there seemed to be no teacher, although later I saw children go to a young man to ask questions. This in itself was remarkable; but most striking was the riot of color springing from every wall, desk, and easel, and even from the floor. Against the drabness of the walls, the wet and smeary windows and murky November light, there seemed to be living color and form in paintings and art objects.

Some children, who had evidently come early, were well started on their paintings. Others were getting out colors and brushes. One child had a puppy curled up at her feet. A happy, informal atmosphere prevailed. All had apparently come because they wished to come, and they could leave when they liked. I marveled at the ingenuity and imagination shown by these children, as they covered large sheets of paper—then unusual—with pictures of prancing steeds and joyous children and quaint animals. "I like long bodies and all these disproportions," Cizek had said. No restrictions, no orders, and, it appeared, no instruction was given. The children, painting as they felt and as they wished, looked as if they had entered heaven. Meanwhile, on invitation of the young man who seemed to be in charge,

I had taken a seat. Professor Cizek, I was told, had been ill, but would be there later.

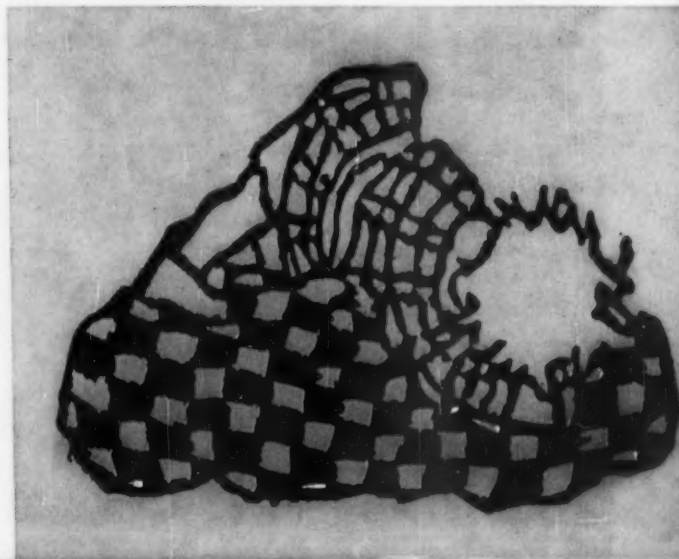
When Cizek entered the room he moved so quietly that no one looked up at first. One by one they saw him and smiled and were given his answering smile. He was tall and gentle looking, with a distinguished, aristocratic bearing. A quietly humorous smile shone in his eyes. Nothing changed in the room as he entered. He nodded to some of the older pupils, and then with his assistant looked over the paintings which were finished and ready to discuss. A child came to ask about her painting, holding it up for Cizek to see. Several others joined them and began to talk, the children talking more than he. One said that she could not draw a hoop, and he suggested that she watch her brother or the children in the street when they were bowling hoops.

Several children had been drawing "the city." The diversity of their paintings on this subject, when lined up on the blackboard ledge, was most striking. Every aspect of city life was presented, though all seemed to picture towering buildings and streets beneath. The painting of a boy of eight, who had painted beneath his houses the water pipes that lay underground, attracted special attention. Cizek commended the boy for his attempt to depict the hidden city beneath the visible one. Here, one felt, was the master art teacher of children. Inspiring and encouraging, he had a quaint, humorous word for each one, and showed a real delight in these paintings. His enjoyment and that of the children were plain. A continual ripple of laughter filled the room, so full of color and beauty in the midst of the dismal building and the grim outdoor weather.

I left when the children went, and watched them disappear into the gloom and mist, clutching their treasures, wrapped in newspaper to keep them dry. One was sure that they would all be back the following Saturday to keep their tryst with Professor Cizek.

Dr. Mary V. Gutteridge, formerly head, Early Childhood Education, The Merrill-Palmer School, in Detroit, Michigan.

An interesting variation utilizing checkerboard design motif.



D. F. JOHNSON

To allow ourselves as a profession to neglect future eventualities is a major concern for all art leaders. Creativity and the implications it offers in the area of research and endeavor are awaiting re-evaluation.

CREATIVITY, A NEW CHALLENGE

The story of how art education came into existence in this country is a fascinating one and one with which almost every art teacher is well acquainted. The various current theories are equally as fascinating and equally as familiar. But the future of art education is sometimes as ignored as it is remote. Perhaps the pressures of the day to day keeping pace with modern educational responsibilities absorb such a considerable portion of the teacher's mental energies that any real interest in future eventualities is casual at best. However, if we allow ourselves as a profession to neglect our future we may ultimately find that we no longer have a present.

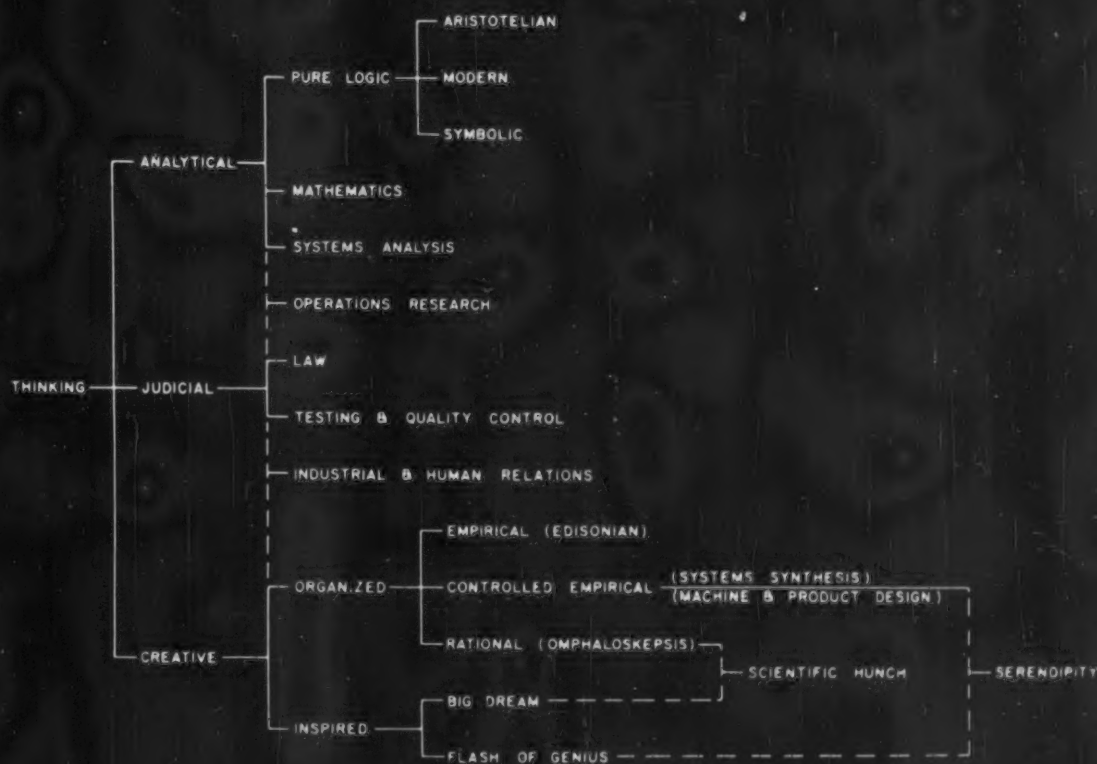
How this may come about is seen in the fact that there is so much going on around us in other areas of research which

will eventually have a profound effect upon our way of thinking, that if we fail to become responsive to these emerging ideas we will never be able to join them and thereby fail to keep up with the best that our total general educational program is offering. What other conclusion would result than that art under these conditions is nonessential to the school program? We must keep abreast of educational and other academic developments.

Perhaps one of the most significant of these emerging ideas not only in education but in psychology, philosophy, and even industry, is the subject of creativity. From these various areas is coming a new definition of creativity which is much more global in its implications than that which was

Omphaloskepsis—relaxed contemplation. Serendipity—looking for one thing, discovering something else in the process.

USED BY PERMISSION OF PROFESSOR JOHN ARNOLD



popularly held previously. Whereas the topic of creativity is not a new one for research, its implications have never before been taken so seriously in as many different areas of endeavor as they are currently. So great is this interest in creative thinking that it seems almost inevitable that the whole of education will eventually have to recognize it and to modify its present philosophy accordingly.

Creativity is generally defined as the ability of an individual to associate the accumulated data from his experience into varieties of thought patterns. The broad creative ability is expressed by means of special abilities such as an ability in art, music, carpentry, silversmithing, and so on. The psychologists would add that creative thinking is a matter of "free association," that is, association of ideas without regard to convention and uninfluenced by feelings of fear, anxiety, guilt, or the like. The amount of significance which can be attached to any of these associations of past experiences is determined first of all by the interpretation which the individual has been conditioned by his social matrix to make, and second, by the specific abilities which he possesses and which are avenues by which the creative ability is expressed.

Prof. John Arnold of M.I.T. has been interested in creativity in design and has made impressive progress in defining the nature of this part of the whole ability. However, as Arnold's chart shows, he views creative thinking as only a segment of man's total thinking process. The work of others such as Osborn (the "Brainstorming" technique), Gordon ("Operational Creativity"), Herbert Read's many philosophical treatises on the topic, psychiatry's investigations in the relationship of the conscious, preconscious, and subconscious functions of the mind related to creative thinking, and the occasional thrusts at creativity from educational quarters, represent the type of work now being done as a result of the new awakening of this old idea.

Whereas many art educators have been aware of all of this for a long time, attempts to use this awareness in the art program are not abundantly evident. There is still an implied devotion to the cult of preserving self-expression even to the exclusion of all else, as if the objectives of art education have somehow been expressed for all time in this one. While we cannot deny the child who is capable of expressing himself in art mediums the opportunity to do so, we must at the same time admit to some frailties of an educational system that preaches a *universal* ability to express in art mediums. One of the most pressing needs in art education today is a more crystallized point of view that will have more meaning for general education, so that the situation described in the 1940 summary report of the Committee on the Function of Art in General Education, where "... art became an escape from reality, a world into which the student might run to hide from responsibilities; in other cases ... became a haven for the dilettante and the eccentric, or an opportunity for the normal student to indulge superficiality," can no longer exist.

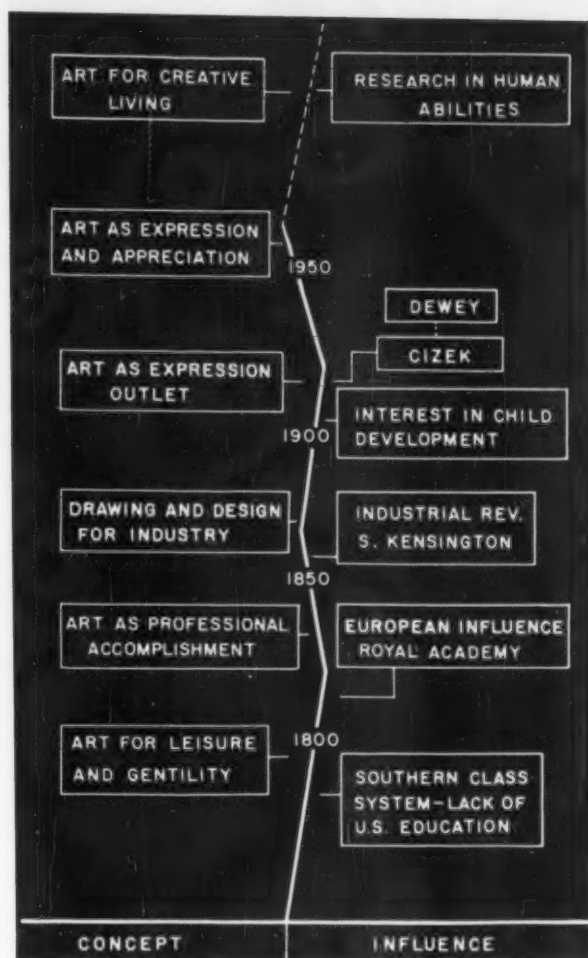
The point at issue here is not that the objective of self-

expression is out of context in art education. Rather, the point is that expression alone, or appreciation alone, or integration alone, as an objective fails to provide the underpinning necessary for the vigorous program that general education must have from art education. Through the leadership of men and women in research and experience we are beginning to get a glimpse of how creative thinking is of eminent concern to art education. The universality of creative thinking in all areas of human interest is being pointed out as well as the great importance of creative thinking in everyday actions and living.

What can art education do to prepare children for the creative demands that will eventually be made upon them as adults? Is allowing them to express themselves through art enough? Is teaching them to recognize a Winslow Homer or a Michelangelo enough? Is it enough that they are able to use art mediums in expressing the knowledge of another subject? It is my belief that in training *all* children, these in themselves, while they are certainly part of the art education program, will not be totally adequate. It is far more important that children be taught the *how* and the *why* that has contributed to the artistic result. They should be shown that their productions came into existence through the functioning of abilities, as the result of the existence of something more real than a magic distillate of some sort of mental vapors. With a knowledge of himself, gained through the observation of the growth and development of artistic objects and concurrently guided into the realization of the universal nature of creative thinking, the child will be more apt to mature into a creative thinking adult.

It can rather easily be seen that the art teacher has at his disposal the equipment to teach creative thinking, provided that he can surrender any devotion to a religion of self-expression, or of appreciation, or of any other gospel that he may possess to distort his vision. The fact that he is dealing with a tangible result of creative thinking gives him the effective tool with which to teach the general nature of creative thinking. From the production of art forms it would be easier for a child to see this process of intake, assimilation, and output than it would in any other subject. Commencing in the lower grades with simple concepts and continuing into high school with more advanced ones, a continuum of emphasis in this direction would have profound meaning and value to the individual child. Such techniques as comparing the parallel problem-solving methods used in other areas as mathematics, chemistry, creative literature and music, with those necessary in the production of an art object, would expand an awareness of artistic creativity to an awareness of creative thinking generally. But this must be an emphasis that follows each child's entire school career and every teacher in the system should be aware of its operation. Even the artistically talented child, along with those whose abilities are in other areas, would benefit from such a program.

The historical development of the philosophy of American education seems to point to this. Throughout the past seventy-five years or so the focus has more and more been



The author's idea of how the past history of the development of art education in this country will lead us eventually to a recognition of the concept of creativity in the profession.

upon the development of the individual child. As time has passed, this emphasis has been enlarged to include social adaptation, so that today the major emphasis in many schools is upon socialization, preparing the child for his eventual adaptation to society. Disregarding the validity of the current emphasis that is placed on this, it can be said that in adapting to any amount of this philosophy—for it certainly cannot all be *invalid*—art education cannot exist as a separate discipline or even as a discipline working with others, and still be contributive to a maximal extent. It seems apparent that art education must now begin to find ways of preserving the individual child's creative thinking capacity, *but in the area of his particular abilities*. This is important in helping him to eventually find a productive existence in our ever-growing mechanistic society.

How will all of this be accomplished at the classroom level? Only research and experience will tell in the long

run. But certainly it is a matter that has real significance and presents a suitable challenge to the aggressive art educator who is willing to evaluate our present status in art education by helping to develop an adequate future program for *all* children.

Perhaps one reason for the lack of acceptance of art education in the public schools in years past was that the creativity about which it was talking had no significance for those vast numbers of children whose creative outlets were more easily expressed by way of other pursuits and through the use of other abilities than art. When art education seeks to make itself more functional by providing a point of departure for understanding how creative thinking can be used not only in art but in social and academic behavior as well, its appeal will become infinitely more useful and will become a part of education rather than apart from it.

D. F. Johnson recently became head of the art department at Ottawa University, Ottawa, Kansas. Congratulations.

PARODY

RICHARD G. WIGGIN

1 Art is for all—so the dumb ones should be given a little longer to get their posters done. And, we shouldn't be too disappointed if the results are poor.

2 All people are artists—but I wish I didn't have to teach seventh and eighth grade art, which is required for all, because there are so many students who aren't interested in what I have to teach them.

3 Art is a social force—but I don't see why my class has to take valuable time away from design problems in order to do diagrams for social studies class. The social studies teacher ought to handle that. I'm too busy with art problems.

4 Art is a form of recreation—but I'll fail any student who doesn't turn in his outside sketchbook.

5 Art is an integrative force—but I think dancing, gymnastics and music should be taught by gym and music teachers. We have to learn the principles of visual design first.

6 True art experience is educative—so all the children have to know the names of at least twenty-five contemporary artists and what each has done.

7 Art is an expression of individual wishes and phantasies—but they can't design a house in my classroom unless they estimate costs, have each object serve a utilitarian function, and have it be within their budget. They'll have to compose dream houses outside of class.

The author is assistant art supervisor, Richmond, Virginia.

issues of the day

THIS MONTH'S QUESTION

Should art in the first six grades be taught by the classroom teacher or by a special art teacher? Give reasons for answer.

Howard Conant, chairman, department of art education, New York University, New York City, says: Both the subject of art and self-expression in art are complex, highly specialized areas with innumerable aspects and variants. To teach them effectively, with adequate intensity and scope, one must spend years in specialized art study and practice. To teach them superficially, one need take only a course or two in college. Those who wish to foster sincere, significant and artistic expression for elementary school children, who wish to deepen and extend their knowledge of this vast and important cultural field, will hire special art teachers. Those who wish to foster better adjustment to mediocrity and total but shallow growth will place art, along with all other specialized areas, in the hands of classroom teachers.

Alice A. D. Baumgarner, director, arts education, State of New Hampshire, Concord, New Hampshire, says: Children in the first six grades should have opportunity to work with both because art as an integral of classroom experience cannot be compelled by schedule.

Alexander Masley, head, department of art education, University of New Mexico, Albuquerque, New Mexico, says: Properly trained classroom teachers should offer the art experiences; they are an integral part of a child's general education. Elementary education is general education. Specialized training in art beyond the introductory phase is not necessary for elementary teachers because problems of specialization in art do not arise below the sixth grade. Helping a child express reactions to different things such as houses and horses is what classroom teachers do all the time. But only an art teacher can help an adolescent express observed subtle differences of color gradation between the front and side planes of a horse's head.

John W. Olsen, coordinator of art, Long Beach State College, Long Beach, California, says: By both, with the classroom teacher probably doing most of the actual teaching in the lower grades and the specialist doing most of the teaching in the upper grades. Reasons: most classroom teachers do not have sufficient background, training, and knowledge in art to provide the help, stimulation, and guidance which children need to insure maximum growth through art experiences; and the kind of help needed and requested by children in the upper grades often demands a wider background

of experiences with art materials, processes, skills, techniques, and concepts on the part of the teacher than in the lower grades.

Robert D. Goldman, head of fine and industrial arts at Abraham Lincoln High School, Philadelphia, Pennsylvania, says: This is one of those "either-or" questions which requires an "and-also" answer! There is no law that says an elementary school teacher must be pre-eminently concerned with tool subjects alone, the fundamentalists notwithstanding. I like the idea of every teacher of young children being a creative person with a respect for creative faculties. The classroom teacher is essential in any program of art as a natural means of expression and of learning. And, the art teacher is needed to help make and keep the classroom teacher a creative, imaginative, wonderful person. The self-contained classroom needs a window.

Edward L. Mattil, associate professor of art education, The Pennsylvania State University, University Park, Pennsylvania, says: This question implies that we have an either-or situation to resolve; however, a better situation would be a combination of the classroom teacher who teaches art plus a special art teacher. The classroom teacher is able to make art an integral part of the daily classroom work and because of her constant association with the children can introduce art activities at the most appropriate moment. Because of specialized preparation, the art teacher is able to introduce lessons beyond the scope of the average elementary teacher. These teachers working together produce the best way of giving art its full position in the elementary classroom.

Toby K. Kurzband, principal, Manhattan Public School No. 1, New York City, formerly chairman, art department, Columbus High School, Bronx, New York, says: The classroom teacher should very definitely be able to teach art in the first six grades—both as a specialized subject and as enrichment in every other area of the curriculum—primarily because she can choose the best time to make the art lesson most meaningful. This still leaves an important job for the special art teacher—to raise the level of art teaching by demonstrations to a class or to a faculty meeting, by introducing new media and reference materials, by planning community-wide exhibits and by encouraging teachers to participate creatively in one of the visual arts.



PHOTOS BY SCHWEIKHARD STUDIO

"Flight from Poland," painting by Linda Koole, age twelve, shows refugees fleeing with the assistance of a policeman.

ROBERT HENKES

Adolescence offers an opportunity for development of social and personal relationships through the medium of painting. Creativity enables the student to define his experiences visually for comprehension.

Moral and spiritual values through art

We speak of moral and spiritual values as factors necessary for the development of the individual. We know that history has recorded the need for spiritual aid in the solution of our greatest problems, for there can be little existence of an individual unless he possesses, or is in search of truth, for only then will his life be greatly strengthened. Tolerance, humility, integrity and consistency are good educational qualities, which should be explored and transplanted into the make-up of children.

The success of such a transformation is logically planted in the seed of creative expression. Art by its very nature

is spiritual, and the art educator is duty bound to evoke and project the inner life of the student into an outward expression. His heart and mind should be guided beyond personal satisfaction and embrace all of humanity. Personal gratification is perhaps foremost, and encouragement to this effect should be stimulated. However, students frequently fall into a pit of stagnancy or superiority, unless their minds and hearts are led to a more satisfying state; that state of bringing joy and beauty to others.

This is a difficult task, especially in relation to spiritual and moral application. It presents a number of problems,



"Helping the Sick," Karen O'Connor, concern for others.



BY RONALD LARABEE

"In Church," Hope for Deceased witnessed by Cross.

"Witness to Auto Accident," subjective reaction to tragedy.

BY GUNDEGA KAZIARE



foremost being the possibility of relinquishing any artistic expression the individual may project. There has always been the need to determine which is of paramount importance—the artistic child, or the one socially acceptable. It presents a tremendous task for the art educator to retain artistic creativity in the process of manipulating the inner and outer worlds of the individual. The troubled, frustrated, neurotic student, once he is induced to express his emotional world, generally evokes uninhibited and artistic expressions which frequently are lost when he is socially accepted. We believe we must educate through art. Thusly, the production of the socially adjusted individual is foremost. Art is a means to this end, but art must also strive to retain creative expression at its fullest throughout the life of the individual. Since adolescence is a time of great sensibility to social and personal relationships, art serves a very vital area in molding the emotional life which transpires under the increased instinctive drives that lie unliberated during earlier childhood.

In order to accomplish this, it is first necessary to identify right and wrong in order to establish an inner security with which to creatively express an idea. Further complications become evident when the adolescent is confronted by social changes, disturbed family relationships, and economic insecurities. Creativity enables the student to define his experiences and to establish a settlement between opposing forces of right and wrong. Those of us who have wronged others, and recognize this wrong, know the pangs of shame. And in knowing, a transformation toward good is possible. This theme is not intended to emphasize wrong, but only to recognize it and initiate a movement toward good through creative expression.

A period of careful motivation must precede such an undertaking, and strong emphasis must be placed upon the seriousness of this task. In actuality, the problem lies in the attempt of the student to express man's abuse of nature, and secondly, to reveal a means of combating such abuses. For example: fire, in itself, is good. The misuse of it can be injurious to nature. Money, in itself, is good, but if used to gain power, generates greed. Food is essentially good, but may lead to gluttony. The teacher must ever be aware of the forces of right and wrong and the value of moral and spiritual application. Abstract words such as fire, hate, love, sympathy and anger lend themselves to a challenge in a proposed attempt to express an emotional reaction to one of these abstract states. The effects upon our natural resources, or upon ourselves, that any one of these words may suggest, will appear quite remote unless we adapt or adjust them to actual experiences.

Since the primary purpose of the creative act is to release tensions and fears in order to adjust oneself to the normal ways of life, it follows that art must unselfishly serve all of humanity. Many students refuse to open their hearts and minds to ideas which are wrong. Shame continues toward frustration until that rebellious attitude takes the form of destruction. It may well be that students are unable to express wrong acts through immediate experiences, but most

certainly indirect sources are available for more remote cases. It simply leads to a subjective expression by those who are remotely concerned. A tragic accident causing the death of a boy's father is an immediate experience for the boy, and the expression of such an event may be a subjective release. The boy's classmates may well express the same incident, and the results would be less subjective, but nevertheless, an expression of awareness that such a tragedy may have been averted.

Artists throughout centuries have painted the social scene—man's injustice to man. It would seem that the greatest significance art holds for society is the self-gratification, the emotional release, the sheer enjoyment and relaxation, and the spiritual uplift for those who possess the integrity to follow such a course.

The presentation of thoughts of this nature may take varied forms. A study of past historical events and the artistic attempts of portraying such events, and the study of contemporary artists and their concerns are two ways of projecting a background and a springboard for interest and motivation. It would seem to the author that once the back-

ground has been established and motivation extended, the further approach would be a casual and informal one, yet quite personal. Using abstract words, the teacher may discuss thoughts that lead to personal and social adjustments.

"What are some of the destructive forces of fire? How has man become a part of such forces? What does the word CRASH suggest to you? How have jealousy and envy caused harm to our fellow man? Revenge? Hatred amongst peoples has caused devastation throughout the world. How can we change our ways in rectifying these tragedies?" Questions of this nature, presented informally and objectively will lead to a creative atmosphere and a seriousness with which to probe deeper into the student's mental and spiritual make-up.

As we mentioned earlier, the basic purpose involved here is the recognition of the abuses of man toward man and his environment. Once this is evident, it becomes a matter of expressing it artistically, in an attempt of curbing such abuses through moral and spiritual application. The paintings accompanying this article reveal, in some instances, only the recognition of the abuses of good. Others relate both the

"Tragedy of a Crash," Glen O'Dea, grade seven, vividly illustrates the victims being assisted by ambulance attendants.



abuses of nature, and the inevitable aid toward the salvation or solution of the problems. It is not a problem of inflicting wrong upon the student, but to consciously attempt to show the effects of wrong acts upon man. You may ask, "But should students be confronted with the morally wrong aspects of nature? Why emphasize the wrongs of man? Why not accentuate the good?" This is not the problem at all. The author only wishes to make more evident the abuses of good, and since these traits stem from the student's own personal background and experience, it does not become a motivating force or an invitation to do wrong. These traits are already present within the individual, and only he has evidence of it.

Many expressions of the students may be the releasing of fears and tensions. If this be so, then comes the further attempt to overcome these fears through hope. This may take time, but with the recognition of the problem, a reaction takes place, and inevitably, some good will result. Other expressions may reveal an objective approach; an "out-

sider's" view of society. Experiences may be limited, but the capacity for alertness and awareness to the problems of others may result in a sympathetic form of expression. Within society exist many who are aware of the problems of their fellow man, and display a wealth of sympathy, courage and patience. Yet they remain outside the emotional reactions that take place within the suffering. Ultimately, this is the goal of the problem; to extend sympathy and love toward those less fortunate people who have become victims of man's inhumanity; to recognize and realize the good within us, and to exercise this good to the fullest, so that in its recognition and practice a better individual will result.

Robert Henkes teaches art at Woodward Junior High School, Kalamazoo, Michigan. He has written for School Arts before. We are planning to publish other articles by Mr. Henkes in future issues. His work with adolescents at the junior high school level has vitality often lacking at this age.

Richard Cooper entitled his painting "The Clown," a symbol to this young adolescent of both the joy and the sadness one finds in today's world. The series of paintings used to illustrate this article reveals the concern of young people to the world they find themselves a part of. Too often adults judge the turbulence of the adolescent with little sympathy.



RALPH M. PEARSON

Second of a series of articles on design, prepared for us just before the author's untimely death on April 27, 1958.

EXPERIENCING CREATIVE DESIGN

But doodling is only the beginning

Last month we had an emotional spree—in doodling. Its purpose was to try to answer the questions—*What looks best? And why?*—by practicing the qualities which make something look better than something else instead of theorizing about them. We chose pencil and paper as the simplest medium and did some silly stunts (from an intellectual point of view) to test our originality and personality. Doodles are a revealing means to this end; hence we doodled. They slip from the conscious to the subconscious and another slip takes them into the emotional. Emotion with its proclivity for feeling and sensing, must be developed and tapped when it comes to making decisions in matters of taste, wherein lies the esthetic response to stimuli in the department of art. Doodles, therefore, can be the entering wedge to experiences which, potentially, are far from being "silly."

Assuming that you, dear reader, have doodled to your heart's content and that you have appraised your results for their eloquence or emptiness, I shall now show what several others have done.

In Fig. 1, six-year-old Cheryl had fun playing with colored crayons to see what "crazy effects she could get by scribbling." She, along with all other members of the first six grades of a certain school, had listened to the suggestion of an inspired art teacher that "scribbling" would be fun. The idea caught her fancy, as it did that of all the others; she picked out three crayons—black, blue and yellow—and proceeded to explore possibilities. First, in response to another suggestion, she scribbled crazy shapes with the black crayon, then filled them in with the three colors any old way, as feeling and sensing dictated. It was not hard work. It was not copying from the book. There was no dictation from conscious mind, or from teacher; suggestion is not dictation. It was just fun. And, because some feeling for *what looks best* did here come into play, art slyly began its entry onto her life stage. All the other youngsters of those first six grades responded in a similar way; they had such fun they didn't want to stop when the bell rang. And the results were truly amazing in their easy invention, their differences and subtleties. Many "scribblings" became true works of amateur abstract art. (See the writer's article,



PHOTOS BY JAMES P. CELENTANO

Six-year-old Cheryl enjoys fun of scribbling with crayon.

1

Children Are Born Creative Artists, about the results obtained in these six grades of the LaDue Public Schools of St. Louis by the inspired teacher, Myra Johnston. School Arts, September 1957.)

Fig. 2 was tossed off by the writer in one minute flat. It may reveal his inner nature. But psychological interpretations of our present doodling are off-limits, please remember. One very interesting thing I did notice, however. It seemed as if there were a switch in my mind which I had to make an effort to turn—from conscious awareness to subconscious sensing—before anything would happen that went beyond literal doodling. I wanted to make something that *looked better* but had to forget this aim before I could do so. Several effusions were discarded before the switch worked smoothly. As is, I am neither ashamed nor proud of the result. I do not consider it worthy, however, to be sent abroad to represent American art in a tour of Europe,



SCHWEIKHARDT PHOTO

From conscious awareness to subconscious sensing; by author.

2

3

Painted doodle over advertisement by Koren der Harootian.

JAMES P. CELENTANO



including the Brussel's World's Fair (as happened with some less developed doodlings).

Fig. 3 has quite a significant story behind it. Done by a prominent sculptor who is a mature, design-conscious artist, as relaxation after a hard day's work with chisel on granite, he explained the "doodling" in these words:

"I got a tremendous satisfaction; otherwise, why do it? I painted it over an advertisement in color—a jumbled one—but I saw some harmonious colors. I let the right ones come through and painted out the wrong ones. The colors in the ad had no unity; I had to blend them with the lines and the black. See the flow of the lines, how they interact on each other—the angles against the curves! See the shapes and delicate tones! You can imagine things in it—a man on horseback; see this head and cross; it is a crucifixion. You can turn it upside down and see things from any angle. Of course it's not a finished product; it is just an exercise. But I got fascinated. I was hypnotized. It's the turmoil of life. But turmoil has to be controlled. The artist can't go haywire."

What happened here obviously, was that an artist (Koren der Harootian) did go partly haywire, i.e., emotional—on purpose—for refreshment. That he found this refreshment, validates "emotional release" as a first step for beginners or a beginning over again for professionals (who need it). This does not mean that chaotic rioting should be taken seriously as an end instead of a beginning. It should be considered as refreshment, or as a widening of foundations on which works of art can be built. Foundations are not cathedrals.

Another important point must be remembered. I am not implying that emotional improvisation in the abstract is the only, or even major, refreshment or foundation for the creation of art in pictures. Meaning—the expression of thought or purpose—has even greater driving power. It also is often forgotten today and needs rejuvenation. But in this series I am concentrating on the "plastic means" to expression. Creative design, with its visual harmonization of all elements, is the means to both abstract and meaningful art.

Now, to speed progress in comprehension, here are some more simple exercises as a prelude to the next article, in which they will be discussed and samples shown. Again with pencil and paper, make a number of squares drawn freehand and about an inch and a half wide. Into these place three lines that *look best* in relation to each other and the frame. First use three straight lines, then three curved ones, then combine straight and curved. Should they all be the same length, direction and type? No, such get monotonous. Variety adds spice—to life and design. But keep the lines sharp, clean and uniform with the frame; these are *line* exercises and some unity amidst variety is not amiss. Now *what does look best?* It is up to you to decide.

Ralph M. Pearson will be remembered for his vigorous views and deep understanding of the problems confronting the field of art education which he discussed in *The New Art Education*.

BARBARA AND DONALD HERBERHOLZ

The flexible child uses the base line concept and readily changes it to meet varying situations in his drawings and paintings. Usual stereotype need not develop when teachers strongly motivate children.

BASE LINE DEVIATIONS AND GROWTH

As soon as the child discovers himself a part of his environment and relates himself to it, the resulting spatial order is seen in his drawing. Socially, he is more cooperative because he feels a part of his environment, and when the base line appears at about six or seven years, the flexible child easily uses this concept and readily changes it to meet varying situations. Too often, however, the young child arrives at a base line concept and remains there with the ground below, sky above as a routine stereotype even when another means could better express a new emotional, social, or spatial experience. Although the origin of the base line is movement—the kinesthetic experience of moving along a line*, this base line can become a stereotype for a child if he is not given an opportunity to use it in a flexible manner.

Teachers of children of this age can do much to help the child avoid rigidity in spatial expression. First, the teacher

1 Changing shape of space child will draw in is helpful.



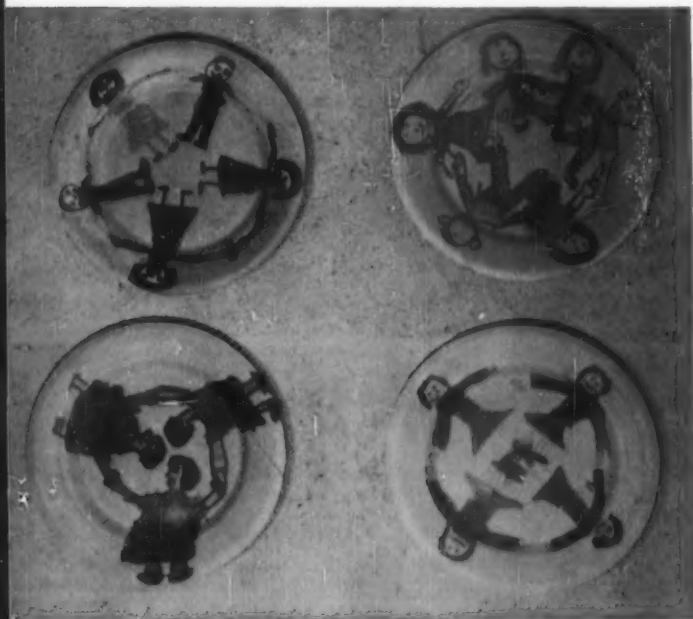
PHOTOS COURTESY OF THE UTHORS

2 Perpendicularly attached objects disguise the base line.

needs to know that children follow certain growth patterns in their development, and that this growth is marked by the way a child thinks, feels and sees the world and himself. Second, the teacher must accept deviations from the standard base line concept as normal and healthy even though they do not coincide with the adult's concept of visual space. Third, the teacher must so strongly motivate the child that he will identify himself with the experience and express the relationship of himself to his environment.

If a child is able to identify with an experience and express that experience in his drawing, he is flexible in his thinking and is a more sensitive individual than one who is rigidly blocked in his problem solving. He is better able to relate himself to his environment and hence his social rela-

*Viktor Lowenfeld, *Creative and Mental Growth*, MacMillan, 1957



tions are on a higher level than those of the inflexible child.

Base line deviations may occur singly or in combination within a single drawing depending upon the child's individual freedom of self-expression, the degree of self-identification, and of course, upon the strength and vividness of the stimulation. A few of the following approaches to the problem a child is confronted with in expressing his concept of space relations are seen in the base line deviations described and illustrated here. All were drawn by children from seven to nine years old.

The base line is often *bent, curved, or slanted* as in the cases of the Illustrations 1, 2, 3. Evidence that the base line

is here "in disguise" is evidenced by the objects and people being attached to it perpendicularly.

The rectangular shape of the drawing paper may lend itself to stereotyped repetitions by the child with more rigid concepts. (Not that there is anything wrong with this concept when it expresses what the child has to say.) By changing the shape of the space in which the child will draw and/or choosing a topic to further stimulate his thinking the teacher may help in promoting flexibility and inventiveness. A paper plate, used here in Illustration 1, presented a round shape to the child, and such questions by the teacher as, "Did you ever play games in which you joined hands in

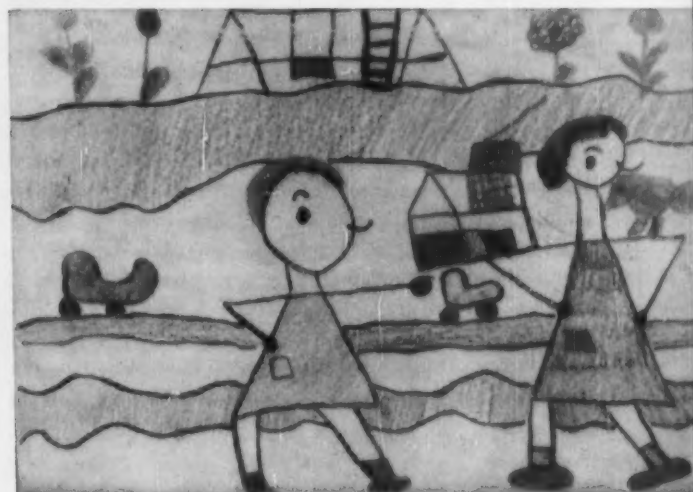
Teacher promotes flexibility for the child by choosing a topic which will stimulate his thinking, and by changing the shape of the space used for drawing or painting. Illustration three is a fold-over drawing by child at an intersection.



3

5

X-ray drawing of coal mine by eight-year-old, both views.



4

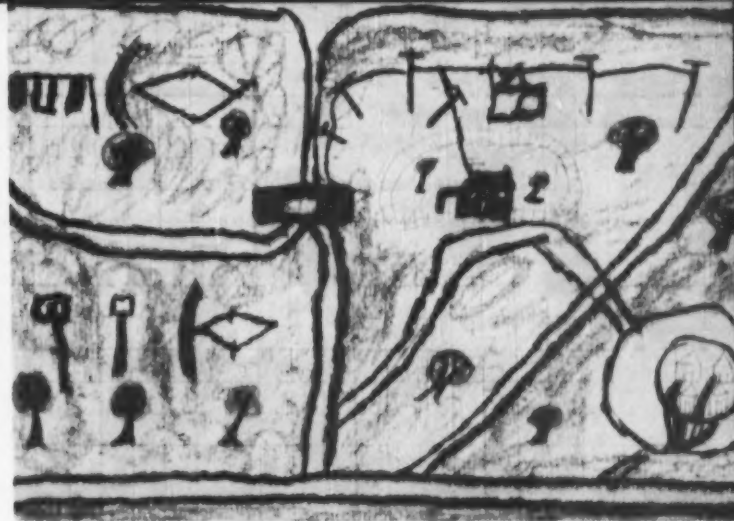
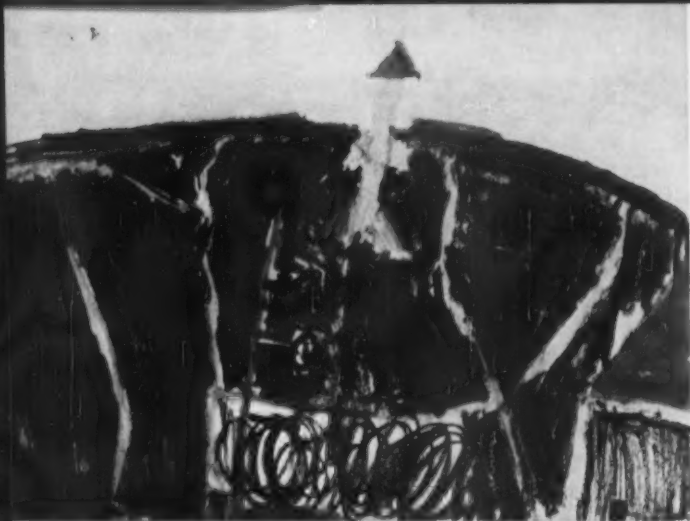
6

Intense involvement in game made base line unnecessary.



34





Drawings by children from Smallwood School, Snyder, New York illustrate variations from stereotype base line conception.

a circle? How does it feel to go around and around in a circle? Let's join hands now and skip around the room in a big circle." Or, "Did you ride the toy cars or the merry-go-round at the fair last fall?" The child who can identify with the experience will grow in his spatial concept because he has become more sensitive to his environment and is, as a result, more flexible in his response.

Another example of a motivation designed to keep the child's thinking flexible results in the *fold-over* type of representation. This is a logical solution rather than a visual one to such problematic topics as, "Draw yourself going down the river in a canoe," or "Draw yourself watching the traffic light at the intersection." Although the fold-over is mainly seen in the child's drawing who regards himself in the center—the egocentric child—this deviation represents a perfectly valid expression. The child wants to show two sides of the street or two views from a boat, so he does it. He draws things as he knows them to be, not as they appear from one point of view. "First I look this way and see the left side of the river, and then I look that way and see the right side," he may say. The logical thinking in drawing what one knows will thus show both sides of the river or street or tennis court, and if the drawing were folded along the two parallel base lines, would be a more accurate representation of the topic than the purely visual or perspective one. Any "correction" or "criticism" by the teacher as to whether the drawing is correct according to adult standards would be detrimental to the child's creative growth. Teachers should be aware of the thought process that produced the drawing and accept it as a normal manifestation of growth.

The *multiple* base line is also a normal deviation at this age level and represents a real answer to a child's spatial problem. Illustration 4 shows a rich concept of the child's world. More than one base line was needed so several were used. Each base line or implied base line has its own objects attached perpendicularly to it. In every instance the child has satisfactorily solved the space problem both in

saying what he had to say and in relating everything esthetically on the drawing paper.

The *placement* or *location* of the base line on the page may be considerably changed when the child feels the need. The x-ray is used when the inside of a place or object or the space below the base line is more important than the outside of that place or object or the space above the base line. Here in Illustration 5, the desire to show what goes on inside a coal mine was manifested in the raised base line—raised because the space was needed beneath it to show the inside view of the mine. The emotionally rigid child might experience difficulty in expressing his experience since he would be unable to deviate from his former pattern of placing the base line low on the page and hence would be unable to tell about the activity going on underground.

Base lines may be *omitted* entirely when the stimulation precludes the use of them, and spatial order may yet be maintained. In Illustration 6, the child's intense involvement in the hopscotch game and players made a base line unnecessary. All of these deviations from the base line—the circular, bent, or slanted base line, the fold-over, the multiple base line, the changed location of the base line, or the omitted base line are normal spatial expressions of a child's creative growth. These base line concepts can be used flexibly in expressing an intense or vivid experience, and such deviations are as individual as are children. As long as the child can remain flexible and inventive in his thinking and thus in his drawing in his early years, he is apt to become a better adjusted personality—ready to meet new situations and better able to identify himself socially as part of his environment.

Barbara and Donald Herberholz have contributed frequently to the pages of *School Arts*. Mr. Herberholz is assistant professor of art at Sacramento State College, California. Illustrations for their article were drawn by children in their classes last year in Bloomsburg, Pennsylvania schools.

Paper tissues and wheat paste produce original and lovable puppet heads with a minimum of material and effort. The medium proved versatile enough to mold, model and carve. Experimental possibilities unlimited.

a new puppet head

ROBERT M. NISLEY

There are many methods of making satisfactory hand puppet heads in the elementary grades with papier-mâché. However, newspapers or toweling being by nature coarse, resists the efforts of the impatient first grade hands. We sought a material that would be surer and more satisfactory and after several experiments we found the answer with paper tissues (Kleenex). Here unfolded great possibilities in all the grades from first to twelfth with easy, expressive and positive results. Having the same mixing qualities as other papier-mâché materials this medium proved versatile enough to mold, model and carve with the added opportunity of correcting misshapen attempts by adding more paper.

This medium was welcomed with intense interest and great success in all our classrooms mainly because of the simplicity in handling it and the speed in attaining a good result. The most fascinating feature about the new method of making puppet heads with paper tissues is the remarkable ability of the pupils to grasp the idea and produce the most original and lovable heads with the barest minimum of teacher help in the shortest possible time. The process is simple enough to produce interesting puppets with hardly a chance of failure in the lowest grades and challenging enough to tempt the most advanced elective. The medium stimulates the pupil to experiment further with marionette heads, small figures with or without armatures, decorative masks, molds or objects, adventures in free form, and imaginative forms and many other new activities.

All grades were receptive to the puppet idea. The introduction in our schools was made with the comic assist from a clown puppet who helped in answering a multitude of questions concerning construction and manipulation. The working periods needed to complete the puppet depend on the age of the pupil and the amount of time that may be spent. In our case four work periods were needed in the upper grades.

First Period Prepare the wheat paste to a rather heavy creamlike consistency. It is necessary to add paste frequently for the tissues retain the paste, thus thinning the mixture. Open the tissues to allow all surfaces to come in contact with the paste, then dip quickly and squeeze out the excess water. Three tissues are the minimum for a good sized head. Knead the tissues together, pulling and shredding to



PHOTOS BY THE AUTHOR

Simply dip the paper tissues completely into the paste of creamlike consistency and squeeze out the excess water. Add paste frequently; tissues retain paste, thinning mixture.

Place the mass of paste-saturated tissue over the index finger and give the imagination free reign. With a few pinches and pokes, an interesting puppet head will begin to form.



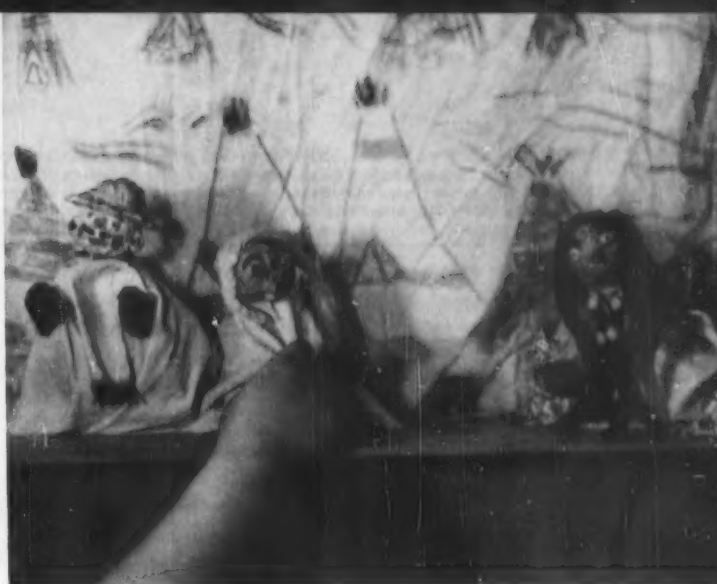


Birth of character becomes evident with completion of sewing.

insure an even distribution of paste and paper. The mass will be soft and claylike in appearance and texture. Too much kneading will cause bits of paper to stick to the hand. Now the material is placed over the index finger and with a few pinches and pokes an interesting little head will begin to form. The eraser end of the pencil will help to form the eye sockets (to be filled in later with beads, buttons or papier-mâché balls); and the point of the pencil drawn with a plowing action, will form the mouth. It is well to caution pupils that eyes and mouth are pushed in while the nose and ears are pulled out. At the end of the first working period all that may be expected will be the head shape, the location of the eyes, and of the mouth. Some pupils will advance further and reach a rather high degree of perfection in the first period. At the end of this time the head will be heavy, wet and pliable so it is well to allow it to dry a little before resuming work.

Second Period In lower grades this may be the painting period, in the upper grades this time may be used to improve the head by adding or correcting details such as lips, brows, nose, chin, ears. When satisfied with the expression the head is again laid aside to dry. In a well-ventilated room the drying time may extend to a day or two. Of course, drying may be hastened by placing the head near heat or if speed is required an oven may be used. Some shrinkage will result in the drying process but not enough to cause concern. When dry, the head will be very, very hard and ready for sanding, carving, painting or more corrective work.

Third Period At least eight straight pins are inserted into the base of the head to within one-quarter inch of the pin-head. This is a rather difficult operation for the young child, because the head is so hard, and the pins are so fragile, but here the pupil's ingenuity comes to the fore and the hardest job is neatly done. (Sixth grade pupils will eagerly help the lower grades with the pins.) Around the pins a



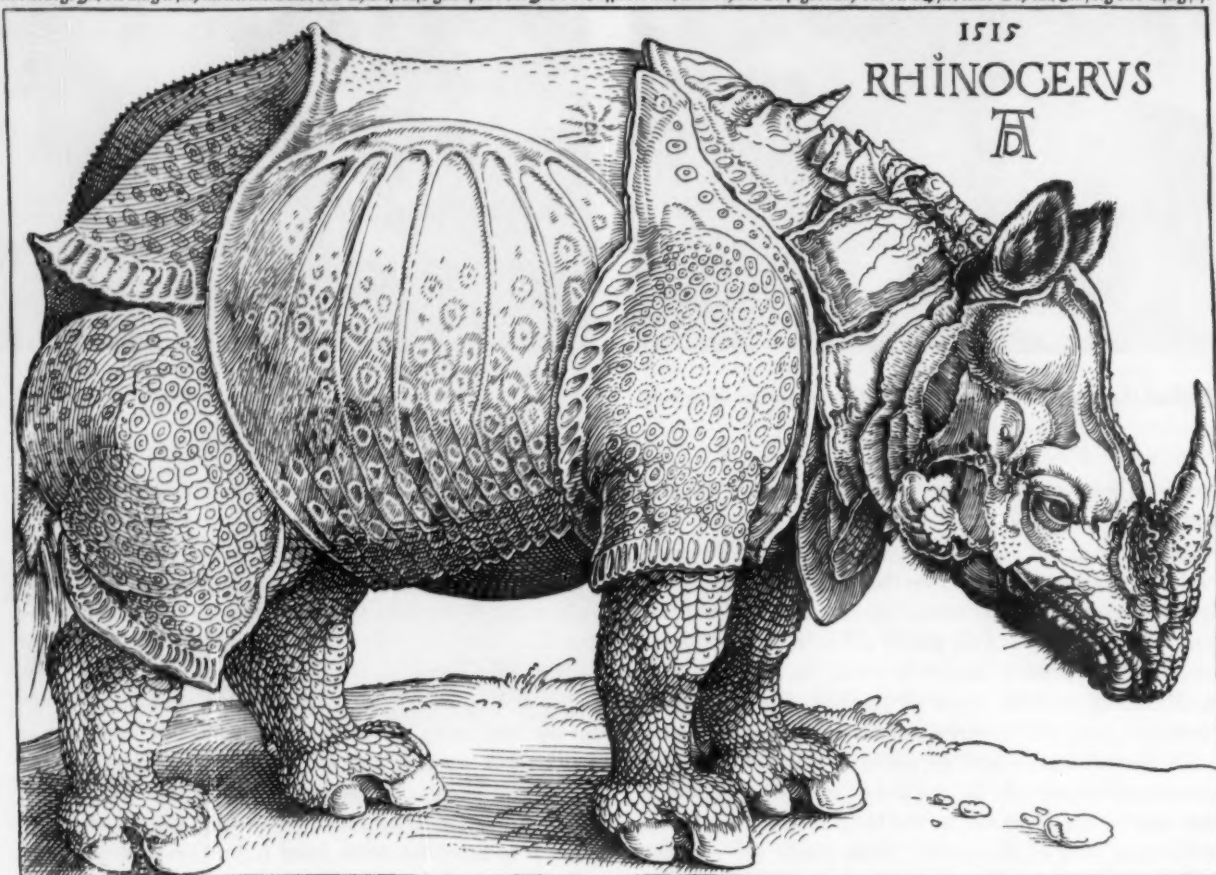
Where puppets come to life! Stage is simple improvisation.

thread is looped and securely tied, the pins are then pushed in completely. This band of thread will form a foundation to which the dress may be easily sewn. Attempts have been made to sew directly through the head, or necks have been added and the material tied fast; however, the pin idea seems the best solution. Now other materials may be added: buttons, and beads, or a combination of both for the eyes. String, thread, straw, fur or yarn may be secured to the head for the hair, using pins or glue. Painting the head is most satisfactorily done with oil paint but tempera paint also gives a pleasing effect. Lower grades will do remarkably well with water colors or crayons. The easiest procedure for the pupil is to paint the entire head a flesh color, then add or paint features to the best of his ability.

Fourth Period The costume of the puppet is made from a piece of material about one and one-half feet square. Fold in quarters to find the center and snip out a small hole with the scissors. Open the material and place the head over the hole and sew the material securely to the prepared band of thread on the head. Find the "hands" of the puppet by inserting the index finger into the head and stretch the thumb and middle finger as far apart as possible, then cut a small hole at the very tip of the thumb and finger. (A common failure by most pupils is not allowing enough space between the head and the hands, so the puppet becomes "bound" and very limited in movements.) Cut the tips from the fingers of old gloves (check the Lost and Found Department); and sew over the hole prepared for the hands. Life begins for the puppet as soon as he dons the costume and a new method of communication between the pupil and teacher has developed. The more the pupil is allowed to play with his new friend, the faster material will come for puppet plays. The alert teacher will find not only material for her puppet plays, but she may find hidden talent in the least suspected places.

Robert M. Nisley, art supervisor in Steelton, Pennsylvania.

Nach Christus geurt. 1513. Jar. 26. 1. May. Hat man dem großmichtigen König von Portugall Emanuel den Lysabona pacht auß India ein sollich lebendig Thier. Das nennen sie Rhinoceros. Das ist hie mit aller seiner gestalt Absonderlich. Es hat ein farb wie ein gepuckelte Schildekröte. Und ist vñ dicken Schalen vberlegt fast fest. Und ist in der größ als der Gelfandte. Aber nyderrechter von paynen vñ fast wehaffig. Es hat ein scharff starck horn vorn auß der nase. Das begynde es allweg zu wegen wo es bey steynen ist. Das dölfig Thier ist des Gelfandte todt feynde. Der Gelfandte furcht es fast vñel/ dann wo es In ankumbt/ so laufft In das Thier mit dem kopff zwischen dyc so idem payn vñ rufft den Gelfandte vñden am pauch auß vñ erwürgt In/ des mag er sich nit erren. Dann das Thier ist also gewapent/ das In der Gelfandte nichts kan thun. Sie sagen auch das der Rhynoceros Schnell/ Fnydig vñd Liffig sey.



AUTHENTICATED NEWS

Dürer's concern for detail and textural variation is evident in this woodcut depicting an animal unfamiliar to Europeans.

AD: RENAISSANCE MASTER

Perhaps the most famous monogram in art belongs to Albrecht Dürer, the German Renaissance master of the woodcut and of engraving. Dürer, born in Nuremberg in 1472, was the son of an immigrant Hungarian goldsmith. Dürer might have become a craftsman, too, except that he early showed signs of a genius at drawing. Accordingly, he was apprenticed to the Nuremberg artist, Wolgemut. This apprenticeship, which lasted from Dürer's fifteenth to nineteenth years, could hardly have taken place at a more exciting period in the history of German art.

EVARTS ERICKSON

Throughout Europe, the Middle Ages were ending. Profound influences were at work changing the ideas men had about the universe in which they lived. Perhaps one way of putting it would be that for several centuries European civilization had been asleep, but that Western man had suddenly

begun to yawn, stretch, and look about him. And particularly, to ask questions. For with the Renaissance came a new emphasis on the acquisition and diffusion of knowledge. The problems that began to intrigue men's minds were not the old scholastic quibbles about how many angels could sit on the head of a pin. Instead, men asked themselves such question as: What lies over the Western horizon? What is the world we live in really like?

Dürer's woodcut of a rhinoceros is a good illustration of this new intellectual curiosity. It shows, not a mythological animal drawn from a boogie-land of supernatural fancy, but a real but little-known animal originating in what was then a far-off, mysterious section of the globe. As a matter of fact, as the German caption explains, it had been brought from India by the King of Portugal; moreover, it was the first rhinoceros that had been seen in Europe since the days of the Roman emperors. No wonder that this was one of Dürer's most popular prints, and went through at least eight editions!

When Dürer had finished his formal apprenticeship, he spent four years working in different parts of Germany as a journeyman-painter, then set out for Venice. This Italian interlude had an important impact on the young Nuremberger, and for excellent reasons.

In Dürer's time, German art was traditionally linear with extreme attention to detail. Dürer himself, for example, was famed for his meticulous rendering of hair, so much that marveling Venetians accused him of using a secret kind of brush. Before Dürer, there had been few German artists of note, but German craftsmen had been famous throughout Europe, particularly for the delicate and seemingly incredible effects which they achieved with stone, wood, and ivory. Moreover, such German artists as there were had a particular skill in, and feeling for, black and white, perhaps because the art of making woodcuts, or pulling prints from wood blocks, had been discovered in that country first in Europe. It is too easy to draw sweeping generalizations but temperamentally, German art looked backwards toward medievalism. A favorite subject of the northern artist was the Grim Reaper. A common motif was the well-known Dance of Death.

South of the Alps, the picture was different. The Italians loved life. Although they did excellent work with black and white, they preferred to work with glowing color. While the northern artist overdressed his subject the southerner preferred to underdress him. Instead of the Gothic bird's-eye view, they drew according to scientifically accurate laws of perspective. Finally, death was less fell because man was more likely to be the measure and compass of all things.

Though Dürer returned home powerfully influenced by the Italians, his art remained essentially German, and especially in his love of nature. "The more one approaches nature, the more artistic thy work becomes," Dürer once wrote. And again: "I hold that Nature is the master and that error resides in the presumption of men." Even while he was yet a boy, he had taken his paints and easel out into the countryside

and done water-color landscapes directly from nature—a revolutionary proceeding for an artist of that day. After his trip to Italy, these landscape water colors were joined by charming studies of birds, animals, plants, curious rocks, and whatever else struck the artist's fancy. Then they were filed away in portfolios, to be incorporated later in Dürer's paintings, woodcuts, or engravings. Perhaps because of this ever-inquisitive mind, and his tireless innovations and experiments, some critics have called Dürer "the German Leonardo."

Although Dürer received many important commissions as a painter, his paintings have never been considered the equal of his engravings and woodcuts. For sheer technical virtuosity, no one has ever matched them. So famous in his own day were such woodcuts as "The Four Horsemen of the Apocalypse," or such engravings as "The Knight, Death, and the Devil," or "Melancholy," that he had to guard against counterfeiters, while—in a lighter vein—the Emperor Maximilian commissioned the German artist to embellish his personal prayer book and secured him a pension from the city of Nuremberg. When Dürer returned to Venice a second time, officials offered him a lifetime stipend if he would settle there, but the artist declined. His reception by painters and art-loving public in Belgium and The Netherlands—where he journeyed toward the end of his life—resembled the triumph of a victorious general.

In 1528 Albrecht Dürer died, Luther wrote his epitaph, and the religious wars which swept over Germany put an end to the artistic flowering of which Dürer had been the chief ornament. Though these wars lasted for more than a generation, much of Dürer's work survives—not the least reason being that his output was prodigious. Unlike most engravers and woodcutters of today, who etch or cut their own works, Dürer usually made a drawing, and handed it to professional craftsmen for etching or cutting. This technique is particularly apparent in his rhinoceros woodcut, where the area to be unprinted has been cut away so skillfully that it almost resembles a drawing. The German love of realistic depiction, of detail, and of the bizarre is also apparent in this subject.

Incidentally, because Dürer did not have the chance to observe his animal at first hand, some of his details are faulty. The legs, particularly, recall some of the medieval mythological animals. Perhaps this is symbolic of the genius of Dürer himself: a Renaissance man not yet completely emancipated from his medieval heritage.

Evarts Erickson substituting for Hale Woodruff studied art at Columbia University and also at the University of Paris.

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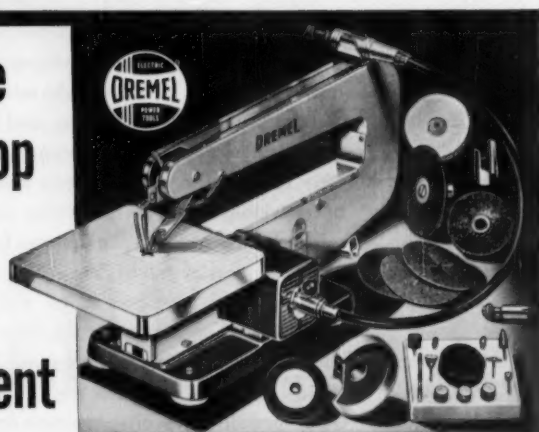
ITEMS OF INTEREST

Using Crayons Have you a copy of the folder offered by Milton Bradley Co., suggesting methods for using crayons? It's printed in full color on high quality paper, and both illustrations and text are helpful and interesting. There are three main parts to the crayons-in-use section of the folder: Doing the Most with Crayons, Using Crayon Art for Crafts, and Combining Crayon Art with Other Media. Grouped within each of these main sections are several examples of each process. The examples suggest work suitable for different grade levels and encourage the reader to use the material to help and guide him in finding new and interesting ways of using crayons—creatively. The folder also illustrates various methods of holding the crayon for varying effects. For your free copy of this folder, simply write Items of Interest Editor, School Arts, 1810 Printers Building, Worcester 8, Mass. and ask for, Getting the Most Out of Crayons.

Geographical Bulletins Once again the Geographic School Bulletins offer the same high standards of accurate, readable text and superb pictures that aided thousands of educators and students during the last school year. Nearly 150 separate articles will give new life and meaning to world events by providing a fascinating background of valuable information. The first issue of the Bulletins for the 1958-59 school year will be in subscribers' hands on Monday, October 6, and each Monday thereafter for 30 weeks with the exception of the Christmas and Easter holidays. The Bulletins may be obtained by writing the School Service Division, National Geographic Society, Washington 6, D.C. Domestic subscription rate is \$2.00 for the thirty issues. To cover additional postage, Canadian yearly subscription is \$2.25; elsewhere, \$2.50.

Films Catalog A new 1958-59 Cultural Arts Catalog is now available at no charge from Films Rentals, a subsidiary of Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif. It lists and describes each picture in detail and gives full information regarding prices and rental procedures covering 280 films for art, languages and music education. Bailey Films, Inc., marking their 20th year as producers and distributors of educational materials, have doubled the size of their Hollywood headquarters. At present the company is working with 44 independent film producers, in addition to its own production group. Plans for the coming year include a stepped-up schedule of film production, the establishment of additional field representatives, and the placing of Bailey's library in regional areas to provide convenient rental sources.

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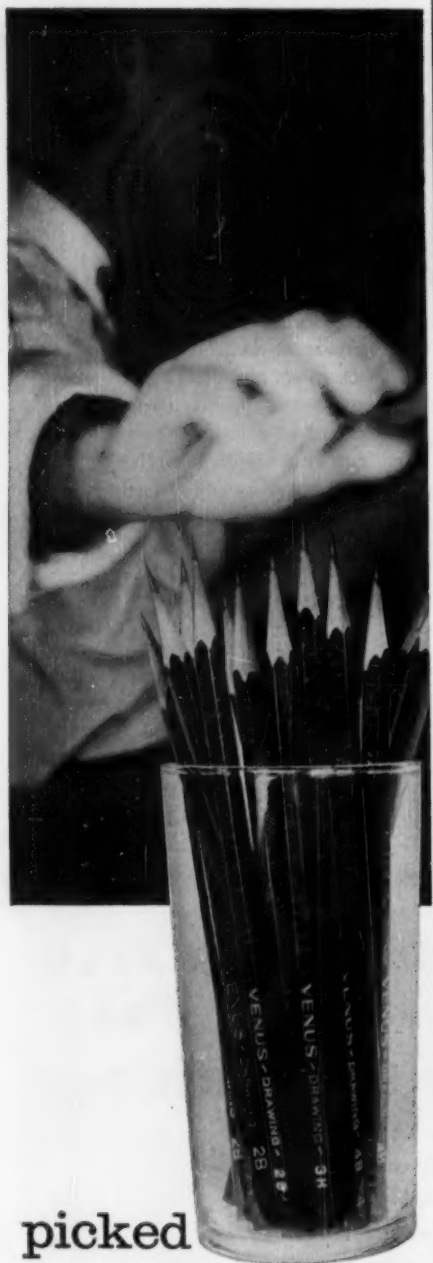
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ITEMS OF INTEREST *Continued*

AOTA Convention The forty-first annual national conference of the American Occupational Therapy Association will be held at the New Yorker Hotel in New York City, October 17-24. Final details of the conference have not been settled but a copy of the preliminary program sent to us indicates that this convention will be well worth attending. An impressive list of key speakers heads the list of stimulating meetings and activities the program committee has planned to make this convention a success.

Murals To introduce Color Craft crayons to teachers who have not used them in classroom art activities, the Advance Crayon & Color Corp., 136 Middleton St., Brooklyn 6, N. Y., offers you a complete package of materials for mural activities. In the package are four sheets of mural paper, size 36 by 48 inches, 24 hexagon color crayons and helpful suggestions for mural activities. The flat-sided shape of the crayons offers a comfortable grip and they don't roll. Especially at this season of the year, there are many subjects that lend themselves to class murals: fall themes such as games, holidays, and subjects from nature, to suggest a few. In addition, murals offer opportunities for youngsters to work in groups, each doing the section of the mural that interests him. Write Advance Crayon for more information; the cost of the Murals package is nominal.



New Ceramics Service For a number of years American Art Clay Company has sponsored ceramic and metal enameling workshops at Indianapolis during the summer months. The new service they now offer brings workshops and demonstrations to schools during the school year. A special bus has been purchased to transport the necessary equipment. Mr. Justin Brady, who will demonstrate ceramics and metal enameling and conduct the workshops, has been associated with the American Art Clay Company since 1953. He has a B.S. degree from Indiana University and M.F.A. from Alfred University. Pottery demonstrations may be arranged for large groups of art educators, and workshops for small groups of ceramic teachers. Wheel throwing, hand building, glazing and decorating are some of the techniques included. For metal enameling, small workshops are the most successful. Write Ceramic Department, American Art Clay Company, Indianapolis 24, Indiana for full information.



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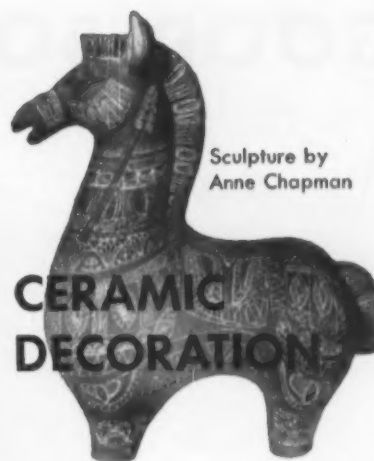
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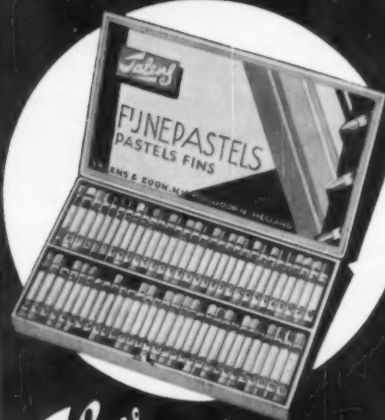
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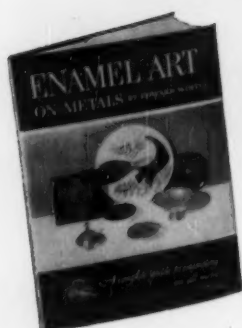
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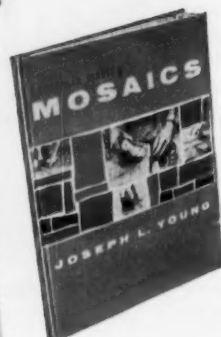


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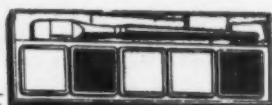
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A Commercial Art Career is the concern of Bill Sherlock, a junior year student in high school, who says: "I am interested in the field of commercial art and I would like to know more about this field of art. Will you please send me some literature on the qualities and preparation needed as well as the future outlook for a young man in the commercial art field. I have talked with my father and mother about going into the commercial art field. I have also talked with other people on the subject too. I am sixteen and love art very much; I like to draw wild life best of all. I started drawing when I was in the third grade and I am a Junior in high school now. I thank you for your cooperation."

Young men of your age often begin to concern themselves with the problem of choosing a career during their junior year in high school. Your approach seems to be a most realistic one. You should continue planning, talking about, and speaking with people in your community who may be involved in one of the many aspects of commercial art open to talented people. Your art teacher should be able to answer many questions related to the field. Your guidance counselor may make available catalogues and brochures from many of the professional schools which prepare people for careers in commercial design. Your local library may have books on the subject which you will find interesting and informative. You may also write directly to any of the art schools in your area or any part of the United States for information. The amount of training needed, of course, will vary from one school to the next. I believe that the minimum requirement is two years. At the end you would receive a certificate. Four years would be needed for a degree.

In selecting commercial design as a profession, you must realize that there are many different aspects and varied talents needed in this area. Of prime importance is a realization of the strong element of **COMPETITION**. Many think in terms of the few who find very high remuneration in commercial art. For the very talented it may become a reality; however, you must also remember there are many, many talented young people who go unrecognized. Large cities usually have an abundance of young people seeking employment in commercial design studios; therefore the supply being greater than the demand, many end up with menial jobs or end up as "hacks," a term not too complimentary along Madison Avenue. In the smaller cities, where the supply is less, the demand is greater. Recognition and advancement for the talented is possible.

In choosing a school make every effort to select one which has gained recognition as a leader in the contemporary approach to advertising design and illustration. Beware of the small, unaffiliated, mail order type of school which promises much in return for signing up.

JULIA SCHWARTZ

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

beginning teacher

"Art in other subjects or core results in no interest in art class," says a junior high school art teacher. He implies that should certain conditions change in other classrooms of this school, the adolescents in his art classes would automatically receive his teaching efforts more receptively. Looking at it in another way, this art teacher seems to be saying that if the English, social studies or core teachers, for example, will cease having boys and girls do art in their subject matter or core classes his art teaching will thereby all at once become more interesting to his students.

With concern on the part of so many educators that art is one of the more neglected aspects of educational programs it comes as a surprise to have an art teacher even imply that adolescents might well have less art. However, this may not be what he is saying at all for several questions come to mind in response to this art teacher's statement. First and foremost, what is it that the "subject or core teachers" are doing in their classes in the name of art? How could this affect the attitudes of the boys and girls when they come into the art teacher's class? Second, and equally as important, what is it that the art teacher is doing in the name of art in the art class? Why are boys and girls showing no interest in it? And finally, one asks, what *can and should* the art teacher do in relation to the seemingly impossible situation in which he finds himself?

The writer recalls from experience too many instances in which "subject" and even "core" teachers, in merely providing art materials and tools for adolescents to work with, were under the sincere but sadly misguided impression that the boys and girls so involved were having art or an art experience. The more numerous of these activities mislabeled art include reproductive type drawings and carvings, accurate constructions of models, and making of bulletin boards and posters with their accompanying deadly approach to lettering and design. It was observed that such merely manipulating-art-materials activities seem to be encouraged by "subject" or even "core" teachers for the purpose of evoking interest in what appeared to be a too cut-and-dried slant at a "subject" or idea. Often they seem to be used as a culminating activity to a unit of study to "show what we have learned." At times, and here with less sincerity, they appear to be included to indicate to someone, perhaps the art teacher or the principal, that "in this room art is being carried on." Among the specific examples of such so-called art, recalled from more recent observations, are: copied drawings of colonial costumes, photographs of museum pieces, and representational type pictures; true-to-life soap and wood carvings of Greek goddesses and particular breeds of dogs; and accurate-as-possible constructions of

models of a certain state building, a prairie schooner and other such artifacts.

Having an adolescent to reproduce in wood a carving of a Greek marble statue of Athena is imposing conditions which make it impossible for him to realize values inherent in a real art experience. The outcome is circumscribed for the situation, does not permit him to discover visual form through purposeful play with materials or interplay of ideas. It makes no allowance for his identification with or his interpretation of an evolving idea. The activity being relatively meaningless to him, how could he show any great excitement about it? And, having developed such a neutral or even negative concept concerning work with art materials, how could he respond in any but a disinterested way when confronted by these art materials in the art class?

The writer is also aware, on the other hand, of situations in which art teachers provide work in the art class for adolescents which is just as meaningless as that just described. Several come immediately to mind among them being the art teacher who requires the same papier-mâché animal project of each seventh grade, year in and year out. Another is the art teacher who consistently assigns as a first clay project an ash tray made by rolling out a slab of clay, tracing around an actual large leaf placed on it and pinching the edge to create a rim. Still another is the art teacher who calls for all paintings to be done in one size to fit the art department picture frames in which the "best" are then eventually displayed. Many other such more or less cut-and-dried procedures carried on in the name of art by junior high school art teachers could be mentioned. Exposed to such routinized, unimaginative and unpersonalized activity, it is no wonder that adolescents display no great enthusiasm with regard to art class.

Perhaps the art teacher who made the comment, "Art in other subjects or core results in no interest in art class," is as much to blame for the disinterest of adolescents as the teachers he is criticizing. It might be well for him to take a careful look at the effectiveness of his own work with boys and girls and make plans for improving it. After having done this or even as he is developing plans for improving his own classroom efforts he may then wisely take initiative to approach* those of his co-workers whom he feels to be misusing art in their classes. However, he will need to establish with them the kind of relationship which makes possible full, free, and open discussion between all concerned. Cognizant of this the art teacher will be enabled to directly raise the quality of art experience in the entire school program.

*See George Sharp's book, "Curriculum Development as the Re-education of the Teacher." 1951. T. C., Columbia University.

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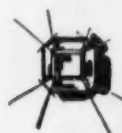


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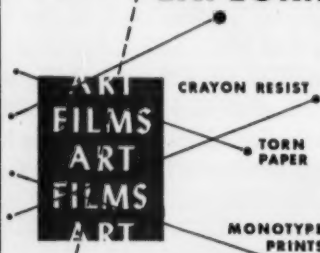
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ART FILMS

The need to categorize films so that they may be properly indexed is of importance too, and should be left to the librarian; believe me, some of my best friends are librarians. When this practice is carried over to the teacher and becomes a part of his thinking he deprives himself of a vast fund of materials which he could be using to give meaning and scope to his subject.

The music teacher asks the audio-visual director to find him some new music films, the science teacher new science films, and the art teacher wants new art films. Yet, what the librarian (and the producer) chooses to call a science film, the music teacher might use either to help his students to understand something of the very nature of music itself or as a stimulating experience to which they react by composing a song.

The Educators Guide to Free Films which is published by the Educators Progress Service of Randolph, Wisconsin, lists 3,880 film titles in its 1957 edition. The H. W. Wilson's Educational Film Guide lists 11,000 film titles. 29 films, or less than 1 per cent of the films listed in the Educators Guide to Free Films, are categorized as art films; and yet I would venture to say that you would be hard put to crowd into one year of teaching all of the films that you could profitably use in your classes.

No school library should be without the two volumes mentioned above, and no creative teacher should be denied access to them. To the art teacher who is looking for new materials, a fresh approach, and wants to provide stimulating experiences to which his students can react creatively, these two source books make fascinating reading. If we would widen the horizons of those who come to us for guidance we must widen our own perspective and see what lies outside our own field.

Herman Trubov, who fills in for Tom Larkin this month, is professor of education and co-ordinator of audio-visual services at Buffalo State Teachers College, Buffalo 22, N.Y.

RALPH G. BEELKE

Dr. Ralph G. Beelke is Executive Secretary, National Art Education Association, N.E.A. Building, Washington, D.C.

Children's Art, by Miriam Lindstrom, published by University of California Press, Berkeley and Los Angeles, 1957, 100 pages, price \$1.50. The author of this book works with children in the educational program of an art museum. This is not the same as teaching children in a public school situation but there is much of value in this little book to the teacher of art regardless of his particular situation. Part One is concerned with the stages of development of children ages two through ten and is a descriptive account of the characteristics of child art during this period. The "meaning" of art to children is emphasized throughout and there is a warmth and uniqueness in the telling which is very appealing. One feels a closeness to children and a sympathy with their art work which can only come from a close personal relationship and identity. This is probably more easily achieved in working with small numbers of children than in working with so many that "touching" even a few sometimes seems difficult. But reading this sympathetic statement should make the teacher of the "many" more conscious of her task and of the challenge which resides in contact with children through their art work. Part Two of the book discusses the work of children from ages eight through fifteen and discusses the museum program for handling the big problem which develops at this age, the sustaining of interest in visual expression. While the public school teacher of art will not be able to limit his program to the type described by the author, the content of this section will prove to be of value. Here too, one gets the sense of *teaching*. This is so often missed in books which deal with children and their characteristics, that reading Mrs. Lindstrom's little volume is like having a breath of fresh air to revive one's spirits. Recommended reading.

History of World Art, by Everard M. Upjohn, Paul S. Wingert and Jane Gaston Mahler, published by Oxford University Press, New York, 1958 (2nd edition), 876 pages, price \$8.00. The second edition of this art history text has been revised and enlarged so as to increase its effectiveness for use in introductory courses at the college level. New chapters have been added on prehistoric art, the arts of the American Indians in Peru and Mexico, and the art of primitive peoples. The chapters on the arts of the twentieth century in Europe and America have been expanded and the 702 illustrations in black and white, grouped at the front of the book in the first edition, now have been integrated with the textual material. Twenty-five works of art, included in seventeen color plates, are an excellent addition. A glossary of technical terms, an annotated bibliography, and a good index add value to the book as a text or reference.

new teaching aids

The Arts of the Ming Dynasty, The Arts Council of Great Britain, 1958, 355 pages, price \$14.00, distributed in the United States by Collings, Inc., 507 Fifth Avenue, New York. In 104 pages of plates, this volume reproduces 384 objects of art from the Ming Dynasty which were brought together in an exhibition organized by The Arts Council of Great Britain and The Oriental Ceramic Society. In addition to the photographs an introductory section contains special articles on various branches of Ming art—paintings, ceramics, lacquer, metal work, and carvings—by recognized authorities. The "Arts Council" is a government agency and has been extremely successful in supporting the arts in England. As one surveys this handsome evidence of British concern for the arts, one wonders again at the failure, over the years, of our Congress to recognize the arts as an important part of our lives.

Ceramic Decoration, by Lois Culver Long, published by the American Art Clay Company, Indianapolis, Indiana, 59 pages, price \$1.00. This little volume, like its predecessor on enameling by the same author, will be used as a working manual in many classrooms. All aspects of decorating clay are considered and the presentation of each particular technique is brief, but clear. There are many illustrations to support the text and the work used is generally of a high quality. Although a great deal of information is given in a manner which is easy to read and easy to understand, the real value of the book lies in the fact that it will encourage participation and experimentation. The layout and visual presentation are handled in such a way that one's fingers itch as he moves from one page to the next. This is a welcome addition to the library of "how-to-do" and one of the best.

Toys for Your Delight, by Winsome Douglass, published by Studio-Crowell, New York, 1958, 208 pages, price \$8.50. In this book a very clever woman discusses her methods for making toys. There are patterns here for making some forty different creatures of fact and fancy—balls, animals, birds, insects, and fish. Christmas decorations and dolls are also considered. While there will be some copying of the author's work and the patterns as presented can be easily followed, the author advocates designing for oneself and her manner of presentation is such that one would be inspired to try his hand at something of his own. The author discusses the materials of her craft quite thoroughly.

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**SAY YOU SAW IT
IN SCHOOL ARTS**

ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

Who should teach crafts in junior and senior high schools, the shop teacher or the art teacher? I am familiar with some of the things which have been written about this issue so it is your opinion I'm interested in. Connecticut

Although the purpose of this page has been and is to deal with questions in a factual manner, personal opinion has been expressed and perhaps many times implied through choice of words and even in suggested references.

The attention given to this issue in some areas may impede progress in providing the best opportunities for the majority of boys and girls to be served. One point of agreement is that this puzzlement cannot be resolved on an either-or basis. The fact of the frequent reappearance of this issue shows concern and uncertainty.

Who may elect shop in your school? Whether this is because of the way the roster is set up, or because of the personnel that is provided, or because of what Mrs. Grundy and tradition assume or demand, are not our concern. The question is: To whom is work in materials made accessible? What is the attitude of the guidance counselors toward shop experience for all? What is the quality of the teaching in shop, in art? This is where the emotional tone builds up. Where in the school program is attention directed?

Sometimes without seeking to know facts about the existing shop program the art teacher assumes that the chief concern and primary purpose of the shop teacher is to teach the use of the machines. Have you seen boys in wood-working shop being assigned the job of making a collection of all kinds of joints? Just as little bits and pieces? Related to nothing? Do you see shop programs which start regularly each September by requiring each boy in the seventh grade to make a tie rack? Is this kind of thing based on a study of the learner's needs and problems, his aptitudes, his potential? If you know of any one thing that a thirteen-year-old boy has less need of than a tie rack, please name it. If this cannot be justified on the basis of need or of use, has it carry-over learning value? What?

Have you seen recently, exhibitions of woodwork on which shellac or varnish was so rough, thick, and shiny that you wondered how this could be so thorough unless the intent had been deliberate to make it so?

A good shop teacher could protest that these are uncommon practices, not at all typical, that shoddy use of material

may be formed in other areas—even in art classes. Granted. But it is because of visual evidence of this kind that shops are accused of having greater concern for teaching the use of machines than for teaching design and effective esthetic use of materials to pupils.

The shop men protest that art teachers have little, poor, or no training in the use of craft tools and machines. A study of required courses for degree in art education will show evidence that this challenge is being met. The detailed plans for new art rooms in junior and senior high schools show provisions for metalwork, ceramics, weaving and construction as well as for drawing, painting and sculpture.

It is my opinion that all students should have opportunity and guidance to elect some work in the arts. That this arts work should be of high esthetic quality; that this work should be done in a context of natural relationships; that some attention should be directed to sound design for contemporary use; that the student's study be directed also to some consideration of the art of design as used by our ancestors and how function influenced this. There is real need for cooperative planning among the teachers of art, homemaking and shop. Wasteful duplication may be discovered and eliminated. But even more important the teachers can find ways of providing more and better opportunities for boys and girls to work in materials and to learn more about the interrelation of these various experiences.

You may be interested to know that in all new building for pupils of junior and senior high school age in this state, care is taken to have in working proximity the shop, home-making suite and art rooms. True this does not assure teacher cooperation but it may tend to encourage it.

Perhaps you are acquainted with the work Dr. Fred J. Schmidt, Jr. did at Ball State Teachers College. His Evaluation of an Arts Workshop was published in the college bulletin, Muncie, Indiana. 2 Volume 20, December 1944.

It would seem that all teachers could learn from others, that each could strengthen and assist other teachers. Isn't it time that we unclutch our traditional grip on our precious vested interests and give study to the total learning possibilities? Let's free ourselves from the idea that present accepted practice is necessarily the best. We could rather aim to bring the best to all the boys and girls whose interests and aptitudes might be challenged and developed.

I Won't Do It, 500 Times

EDITORIAL



We have had an avalanche of articles on discipline, so I might as well have my piece. There are many professional writers and speakers who can give off fluently on any subject at the drop of a hat. The same versatile master of logic and language can expound on "What's Wrong with the Schools," "How to Build a Bird House," "The Cause of World War II," and "Now to Make Johnny Behave Himself." People who never get inside a school know just what is wrong with teaching, and people who never had any children know just how to manage them. Some feel that the lack of "good old-fashioned discipline"

is the real reason for the ills of the world today. Few people would define discipline in exactly the same way. One definition from my two-dollar dictionary is "order as maintained in a schoolroom, military organization, prison, etc." This places the burden of enforcing discipline upon the teacher, sergeant, or prison guard. The Dictionary of Education defines it in various ways, including "the process or result of directing or subordinating immediate wishes, impulses, desires, or interests for the sake of an ideal or for the purpose of gaining more effective, dependable action." This places the burden of enforcement upon the individual, and is what we have come to know as "self-discipline."

You remember the old gag about the pupil who had said "I have went" instead of the educationally-approved "I have gone." The teacher made him stay after school and write "I have gone" 500 times on the blackboard. When he had finished he couldn't locate the teacher, so he wrote at the end: "I have written 'I have *gone*' 500 times, and I have *went* home." In my first teaching position, several of the teachers punished wayward pupils by requiring them to perjure themselves by writing that they were sorry for their misdeeds 500 times. I discovered it in the art room when I noticed students busily writing instead of painting and drawing. When I discovered that they had to have the 500 apologies on paper before they left for home, I showed them how to put six pencils together with rubber bands so they could write six lines at once. Then I told them to go ahead and get it over with so we could get back to art. I was an ornery fellow, even in those days. That was real lack of cooperation with my colleagues, like the daddy who took his son to the movies to punish him for disobeying his mother.

Heart disease was probably just as fatal in the old days as it is today. The difference is that we diagnose it more accurately today. And so it is with discipline. You know darn well that things went on in those days, too. The trouble with discipline that is imposed from without is that it places the emphasis upon not getting caught. I fell off the top of a telephone pole when I was a child and was unconscious for a while. Do you think I told them at home? Certainly not. I would have caught the devil for climbing that pole. Parents who drive eighty miles an hour in a fifty-mile zone, who swipe tools and materials at work and bring them home in their dinner buckets, who seek every excuse for income tax deductions, who drink and smoke to excess, who go on social security because they can make more that way than working, are not very good examples for discipline. Did you ever notice how impolite some adults are when a speaker is addressing them? (Ever attend a teachers' convention?) The examples of the movies, radio, and television have their effect on our culture, not to mention telephones, cars, and the various gadgets which have practically eliminated chores around the home. The growth of cities with their slums, the fact that many homes have working mothers, are all a part of the total picture.

Families seem to work and play together less today. The increase in church membership has been accompanied by a decrease in its disciplinary influence, because we don't make hell so scary as we used to do. If the discipline problems in school seem to be more acute, remember that in the "good old days" many children left school and took a job or got married at an early age. Those who just couldn't be serious in school soon sobered up when they had the discipline of a job and family. Teachers and parents should do their best in developing discipline, of course. But it can't be done on the lines of yesterday, for we cannot recall a past culture. The only discipline that really counts and sticks is that which is imposed by the individual upon himself. We must help him see the reasonableness and necessity for self-discipline. Stringing the kids up by their thumbs is not the answer. The main thing is to get plenty of sleep, leave personal problems at home, do your damndest in developing self-discipline; and, above all, keep smiling.

D. Kenneth Winebrenner

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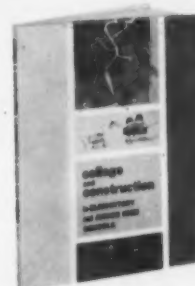
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